Draw the feet up

Use the reclining pose from page 103 as a base to sketch the pose from a different angle.

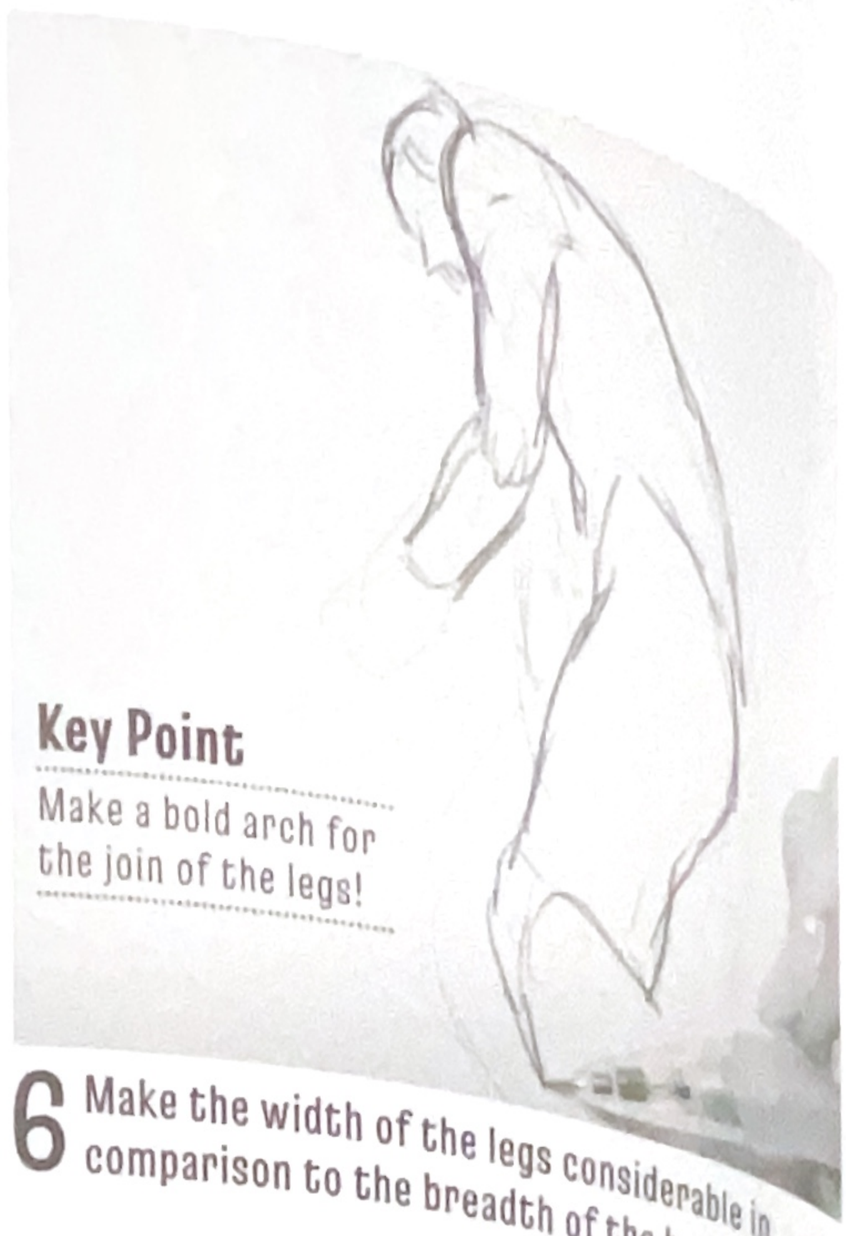
1 Draw in the overall silhouette, capturing the rounding of the back and bend in the legs.

2 The head is concealed by the shoulder, so start from the shoulder to draw in the lines that will remain unchanged in the final sketch.

3 Determine the position of the head beyond the shoulder.

4 Capture the continuity from the shoulder to the back.

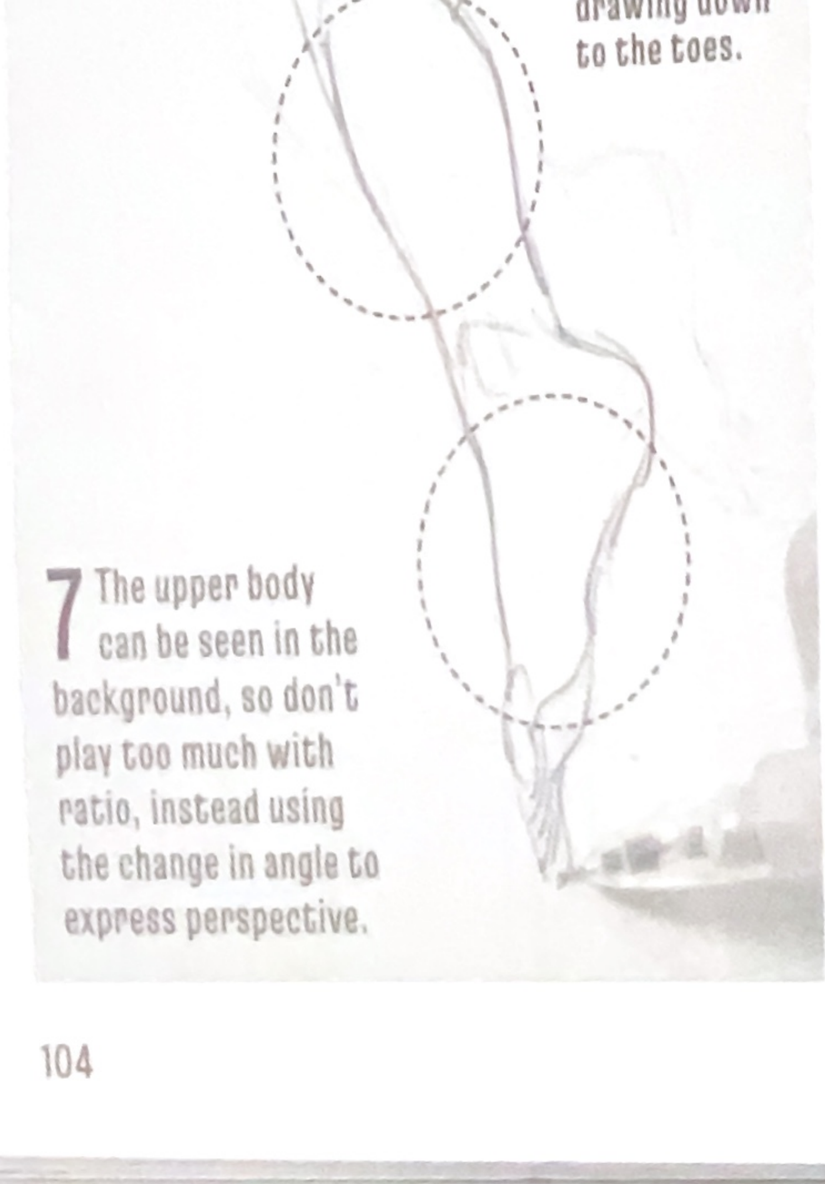
5 Connect the large curve from the back down to the buttocks.



Key Point

Make a bold arch for the join of the legs!

6 Make the width of the legs considerable in comparison to the breadth of the back.



Retain the size ratio while drawing down to the toes.

7 The upper body can be seen in the background, so don't play too much with ratio, instead using the change in angle to express perspective.

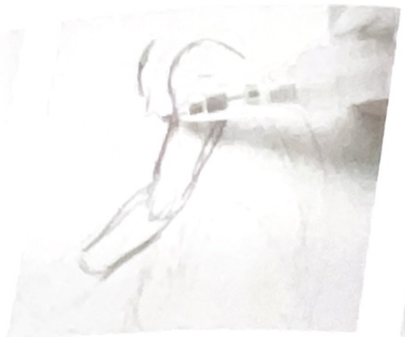
8 Pay particular attention to the thickness of the heels and separation of the toes to convey depth in the stacked feet.

9 Check the connection from back to hips again. Retain the curve from the hips to buttocks as you connect the parts.

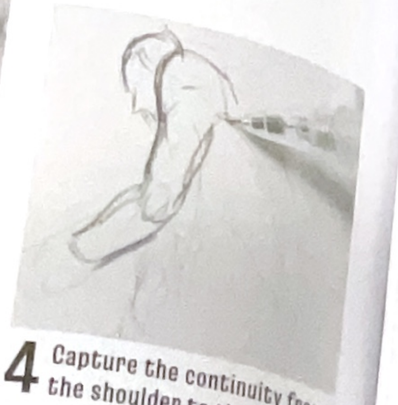
Draw the same pose viewed from the feet up

Use the reclining pose from page 103 as a base to sketch the pose from a different angle.

ceated by
start
draw
remain
sketch.

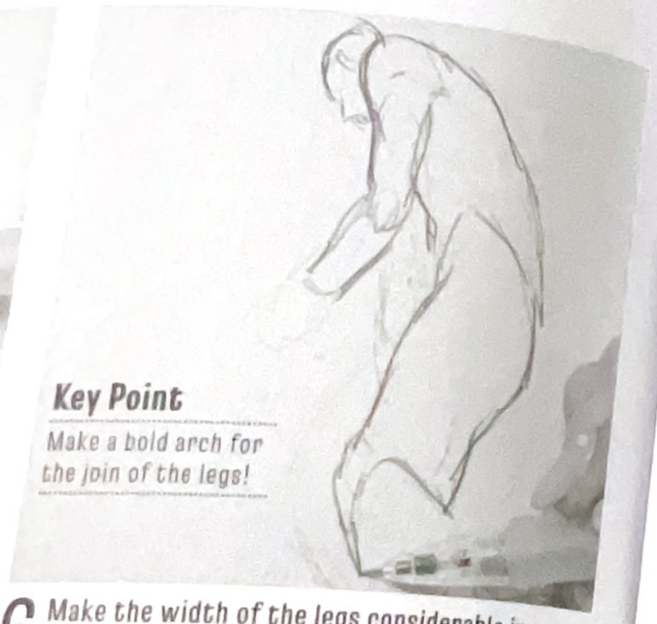


3 Determine the position of the head beyond the shoulder.



4 Capture the continuity from the shoulder to the back.

rge curve
lown to the



6 Make the width of the legs considerable in comparison to the breadth of the back.

the thickness
of the toes to
t.

9 Check the connection from back to hips again. Retain the curve from the hips to buttocks as you connect the parts.

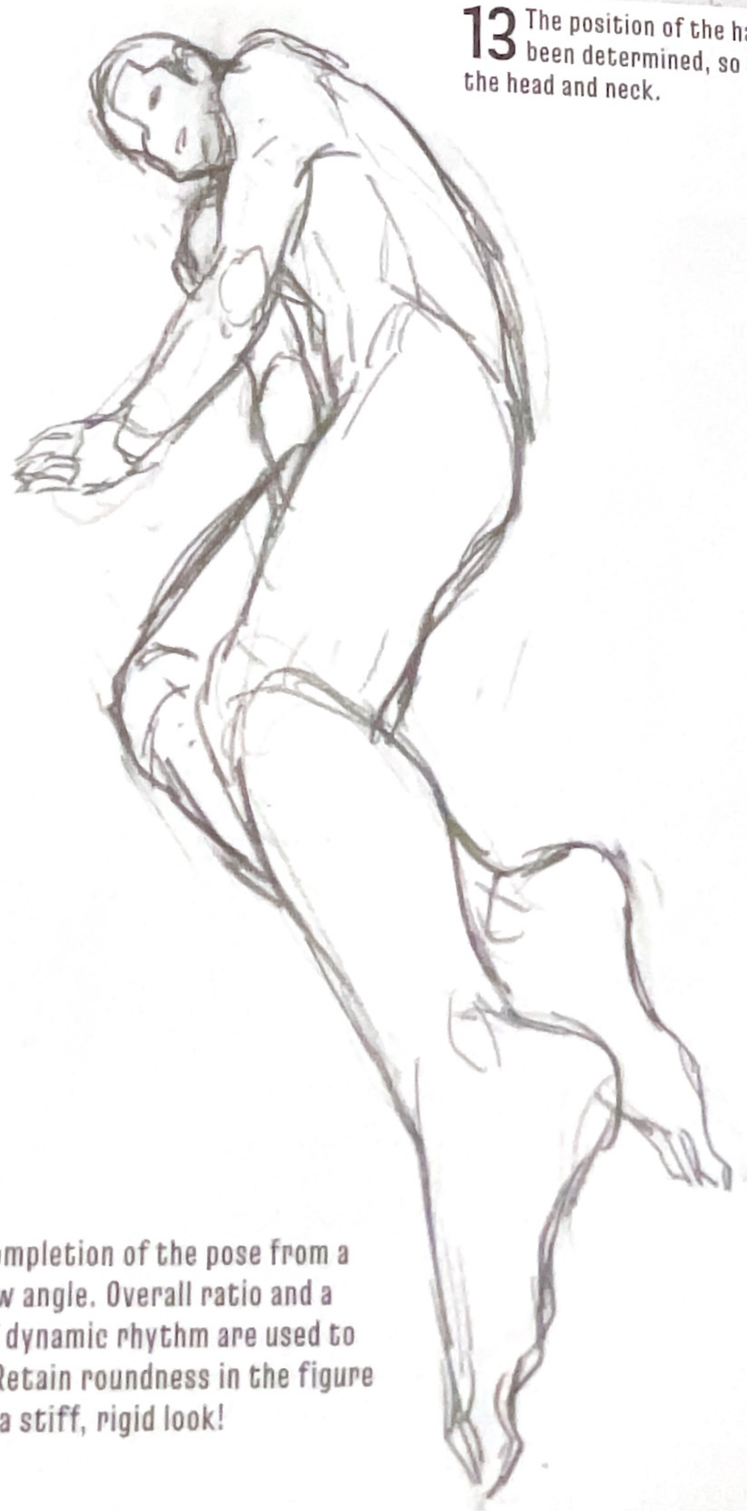
10 I redrew the angle of the head, adjusting it slightly so the facial expression is visible.

14 Here, I wondered whether too much of the sole of the foot was visible and slightly corrected it.

11 Leaving blank space to fill in the neck, bring out softness in the movement around the shoulders.

12 Direct the left elbow toward the viewer so that it's clear the figure is being viewed from a low angle.

13 The position of the hand has been determined, so readjust the head and neck.



15 Completion of the pose from a low angle. Overall ratio and a sense of dynamic rhythm are used to effect. Retain roundness in the figure to avoid a stiff, rigid look!

3 Draw a figure reclining face-up

Respond to major alterations in the pose as you draw

This is an example of majorly altering the position of an arm or leg and proceeding to draw the changes in posture that result. We'll draw the base pose from two different angles.

1 Sketch in the overall silhouette before marking in the solid lines.

2 Draw the pose with one leg on top of the other.

3 As the upper body is stretched out, the hands don't really fit in...

4 As I'm thinking of making the figure female, I want to emphasize the narrowing of the waist more. The area around the stomach is soft, so it tapers a lot more when a figure is on its side than when it is standing.

5 Try altering the way the legs are crossed.

6 This way, the X line forms, creating a sexy look. This might work too...

7 Next, for a defenceless look, I altered the hands, separating them from one another and placing them in a natural attitude.

8 Compare this change in the lower body's orientation to the opposite direction.

Key Point

Don't make the legs stretch out straight, but let them fall out to the side due to gravity.

9 Usu... dow...

11 Make the ... when the ...

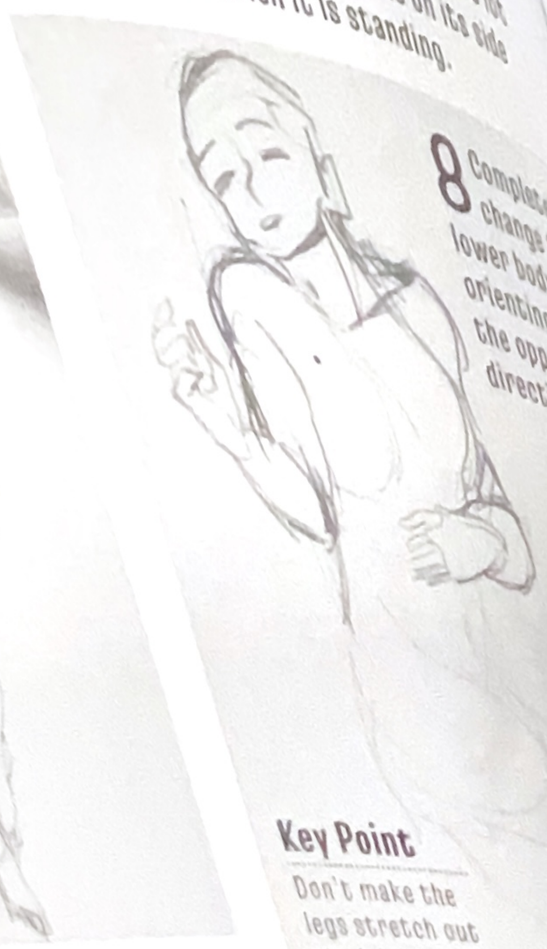
9 Use curved lines to softly draw in the thigh, swell of the calf and down to the narrow section of the ankle.

10 As the left leg in the background has dropped down more than the right leg, make the sole face towards the viewer. Take care with changes in subtle angles.

11 Make the shoulders flatter on the floor than for when the figure was facing to the side.

12 Create flow in the chest by flattening it out. After placing the hand lightly on the body, connect in the arm in the background.

13 Adjust the elbow of the right arm in the foreground to sit close against the body.



4 As I'm thinking of making the figure female, I want to emphasize the narrowing of the waist more. The area around the stomach is soft, so it tapers a lot more when a figure is on its side than when it is standing.

8 Completely change the lower body. Try orienting it in the opposite direction.

7 Next, for a defenceless look, I altered the hands, separating them from one another and placing them in a natural attitude.

Key Point

Don't make the legs stretch out straight, but let them fall out to the side due to gravity.

Key Point

If you yourself can adopt the pose that you want to draw, give it your best shot. Instead of just relying solely on materials created by others, experiencing and analyzing the pose for yourself is effective as it allows it to stick in your mind.

14 Completion of the base pose. If something seems not to be working as you draw, locate the reason. Don't simply think "something's not right, but I don't know what it is" and keep working.

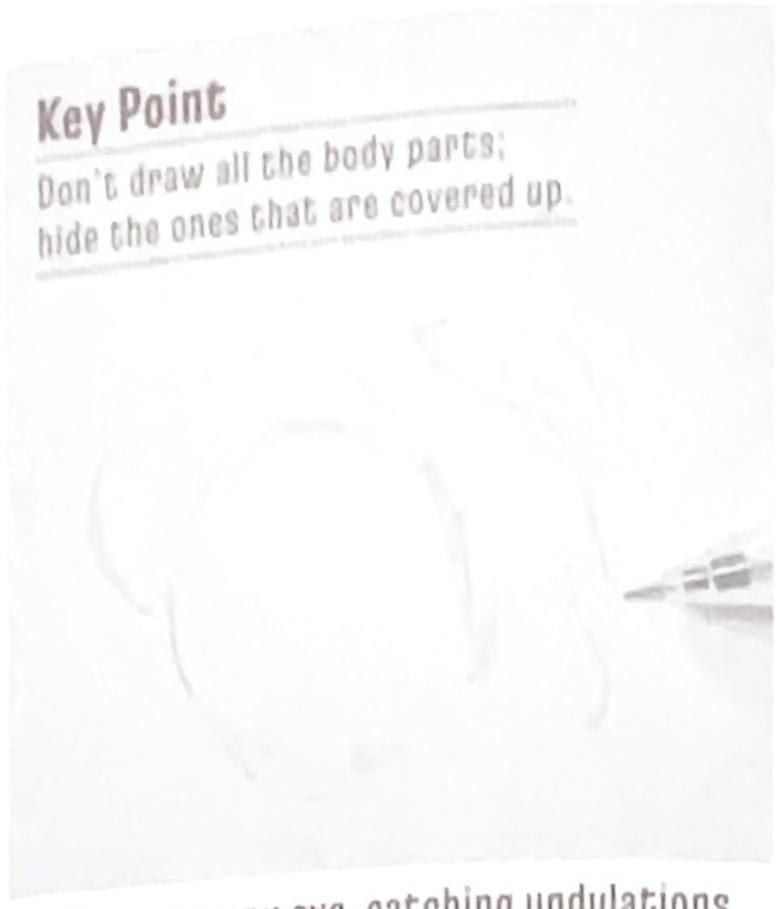
the head down

Using the reclining pose on page 107 as a base, draw the sketch as if viewing the figure from a different angle.

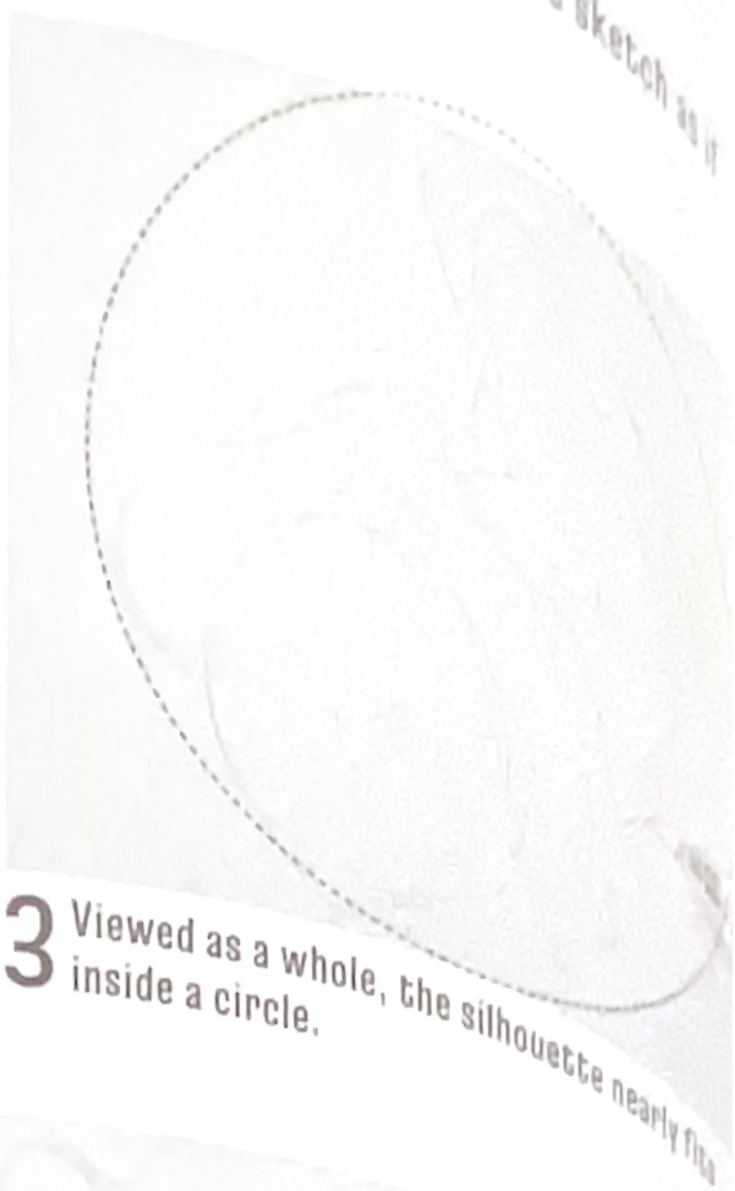
1 Start the draft sketch from the head. Smoothly connect in the silhouette.

Key Point

Don't draw all the body parts; hide the ones that are covered up.

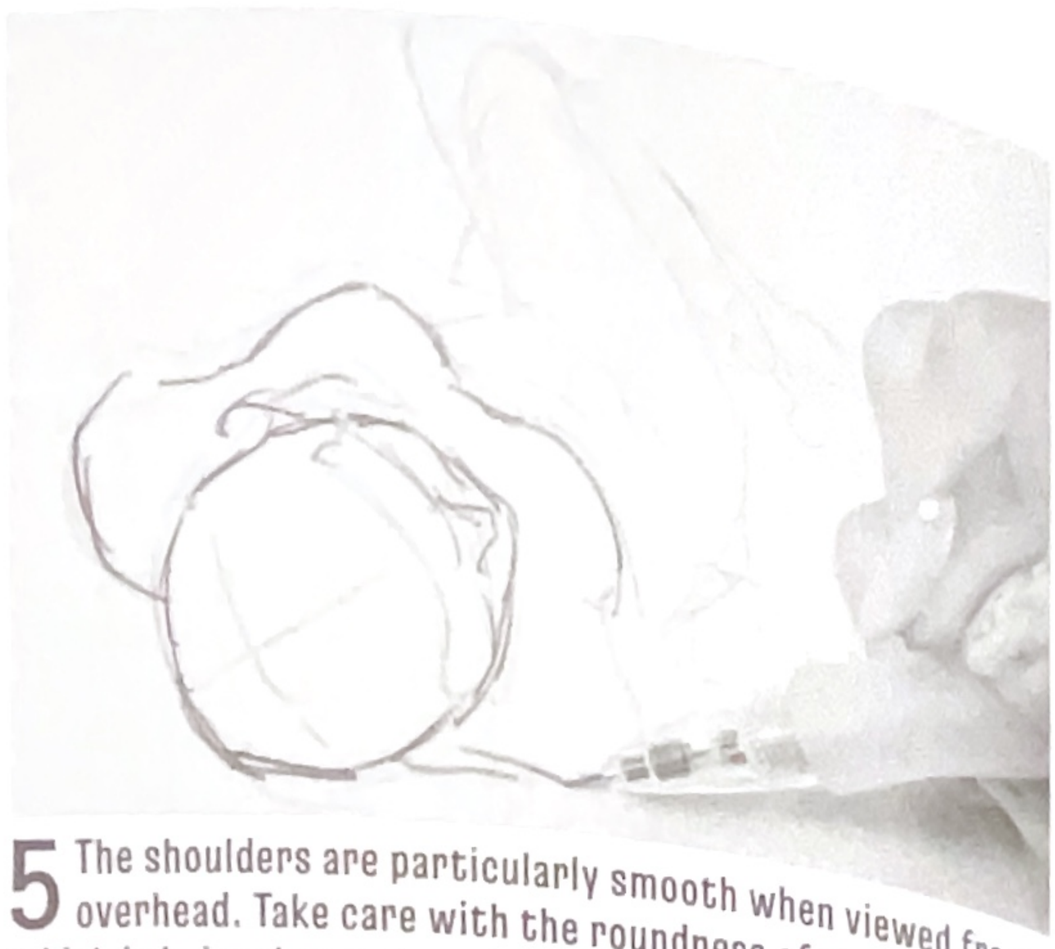


2 Focus on any eye-catching undulations as you draw.



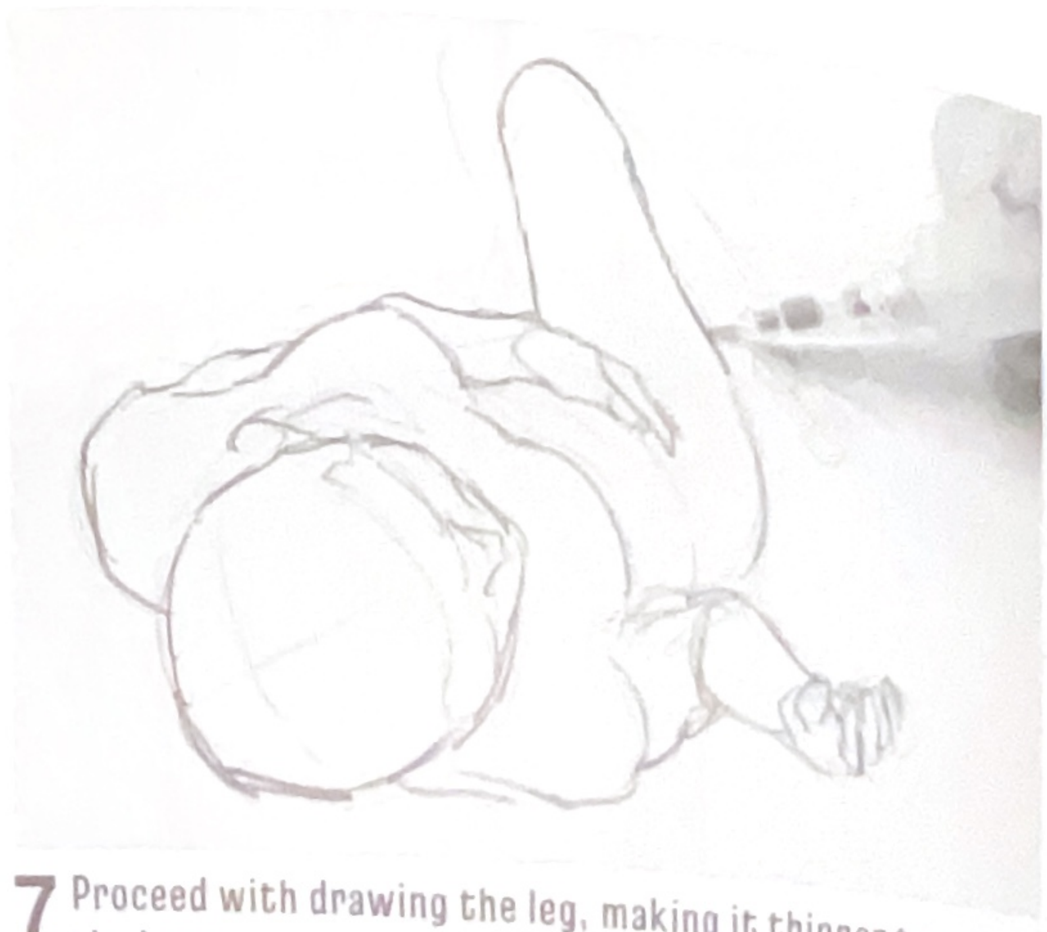
3 Viewed as a whole, the silhouette nearly fits inside a circle.

4 Draw the facial features viewed from the top of the head, visualizing the angle of the head to determine it.



5 The shoulders are particularly smooth when viewed from overhead. Take care with the roundness of the chest which is being drawn down by gravity.

6 Place the hand on the torso before drawing the torso. Placing the hand on the torso will reduce its visible surface, although this is also due to the angle.



7 Proceed with drawing the leg, making it thinner towards the knee.

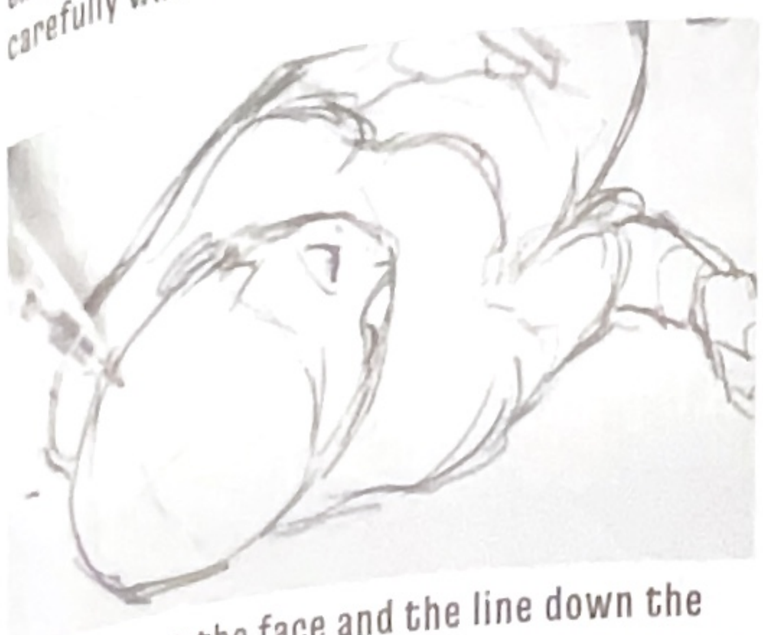
8 Pay attention to the positional relationship between the overlapping feet as you draw.

9 Correct any jagged areas.

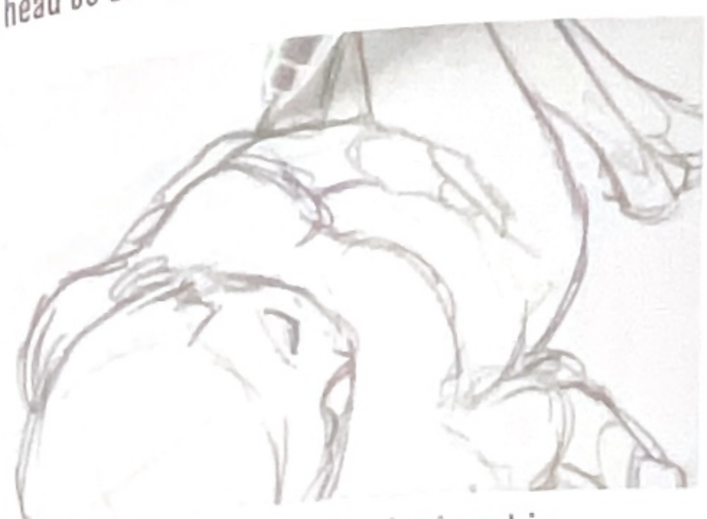
10 Correct the shoulders so that they both fall heavily to the floor. In a lying down pose, a large area of the body is in contact with the floor, and it is easy for the figure to become unbalanced, so make sure to consider the presence of the floor and proceed carefully when drawing each part.

11 Correct the shape of the head to be slightly elongated for a neat, smart look.

12 The head is not a perfect circle, so make alterations according to gender, age, personality and so on.

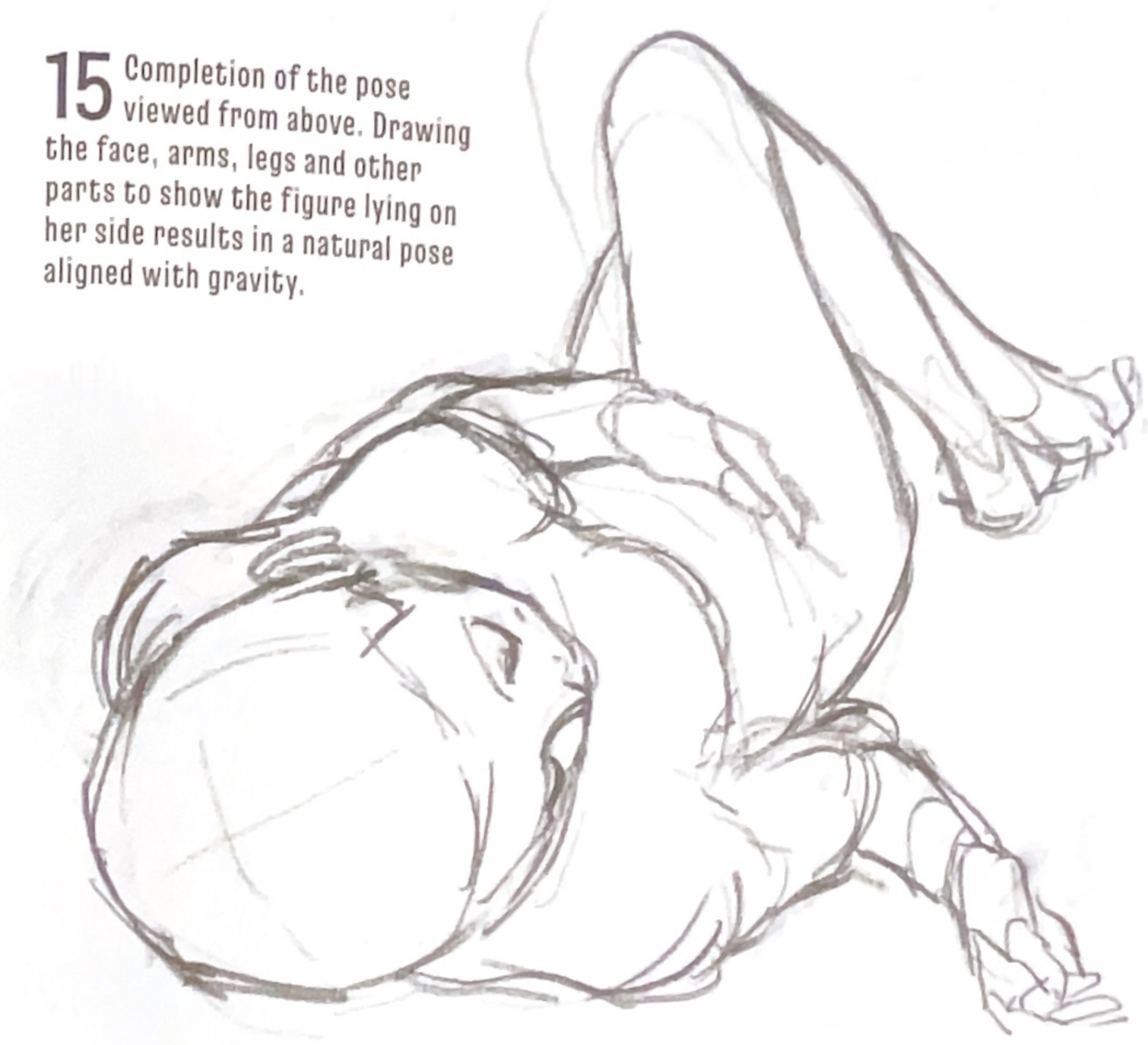


13 Correct the face and the line down the bridge of the nose, marking in a cross on the head to bring out the roundness of the head.



14 Check the positional relationship between the arm and chest.

15 Completion of the pose viewed from above. Drawing the face, arms, legs and other parts to show the figure lying on her side results in a natural pose aligned with gravity.



Draw Various Mo...

Just as we drew "poses seated in a chair" starting fr...
Try practicing poses by first drawing the torso and then adding movement.

1 Start from facing front-on

① Draw the torso from the head down to the neck and from the chest to the hips. See page 31 for the lines that indicate the flow of the body.

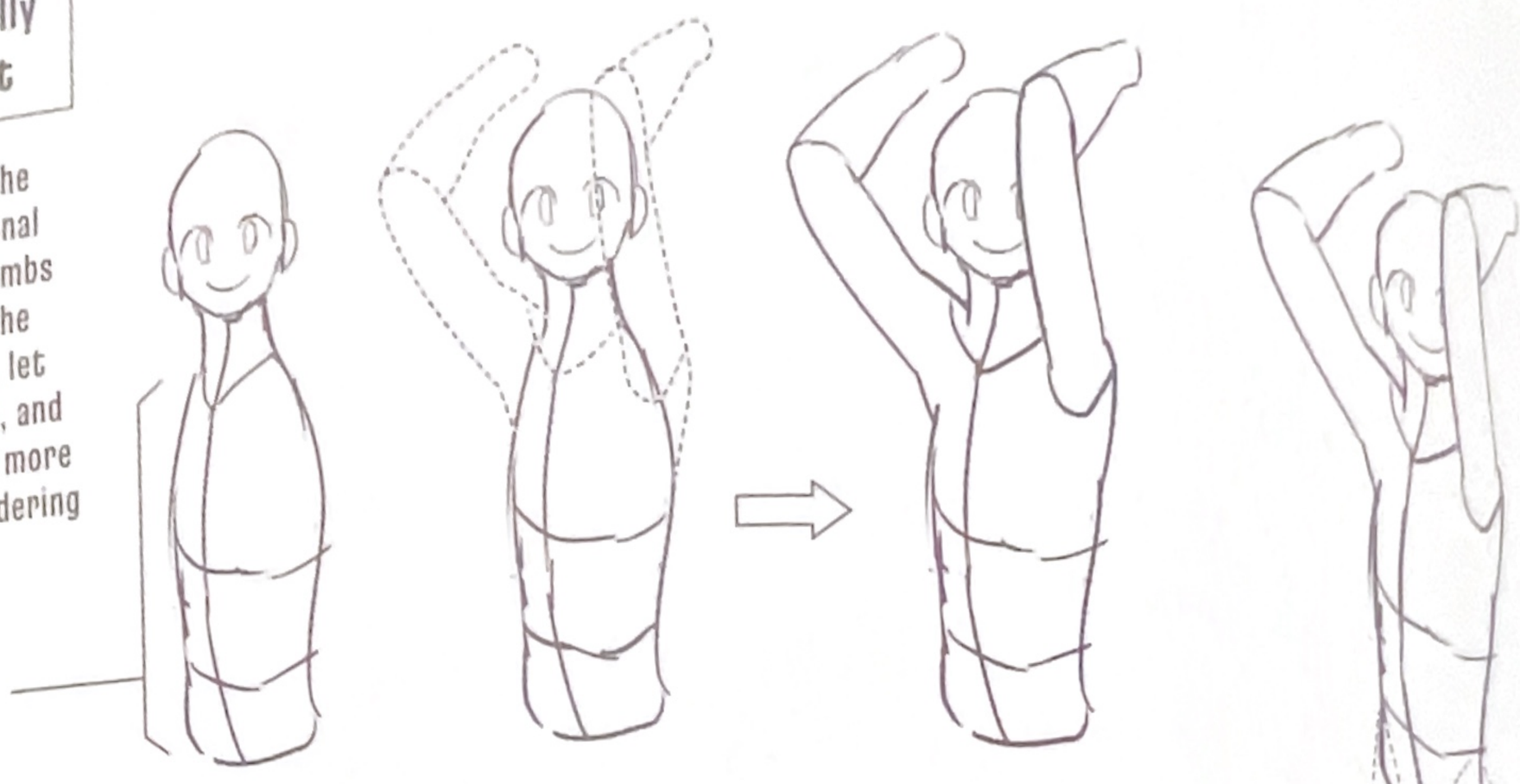
When making a big movement with the arms, the area from the neck to shoulders rises and the back muscles expand, so draw in the line that connects the torso and arms.

② Add in the arms. Draw in the collarbone too, connecting the joins of each shoulder as if drawing in the neckline of a T-shirt.

2 Angle the torso diagonally and give it a slight twist

① As the first step for twisting the body, draw the torso on a diagonal angle. It's hard enough to add limbs with movement in them when the body is positioned straight-on, let alone when the body is twisted, and thinking about it only makes it more complicated. So start by considering only the torso.

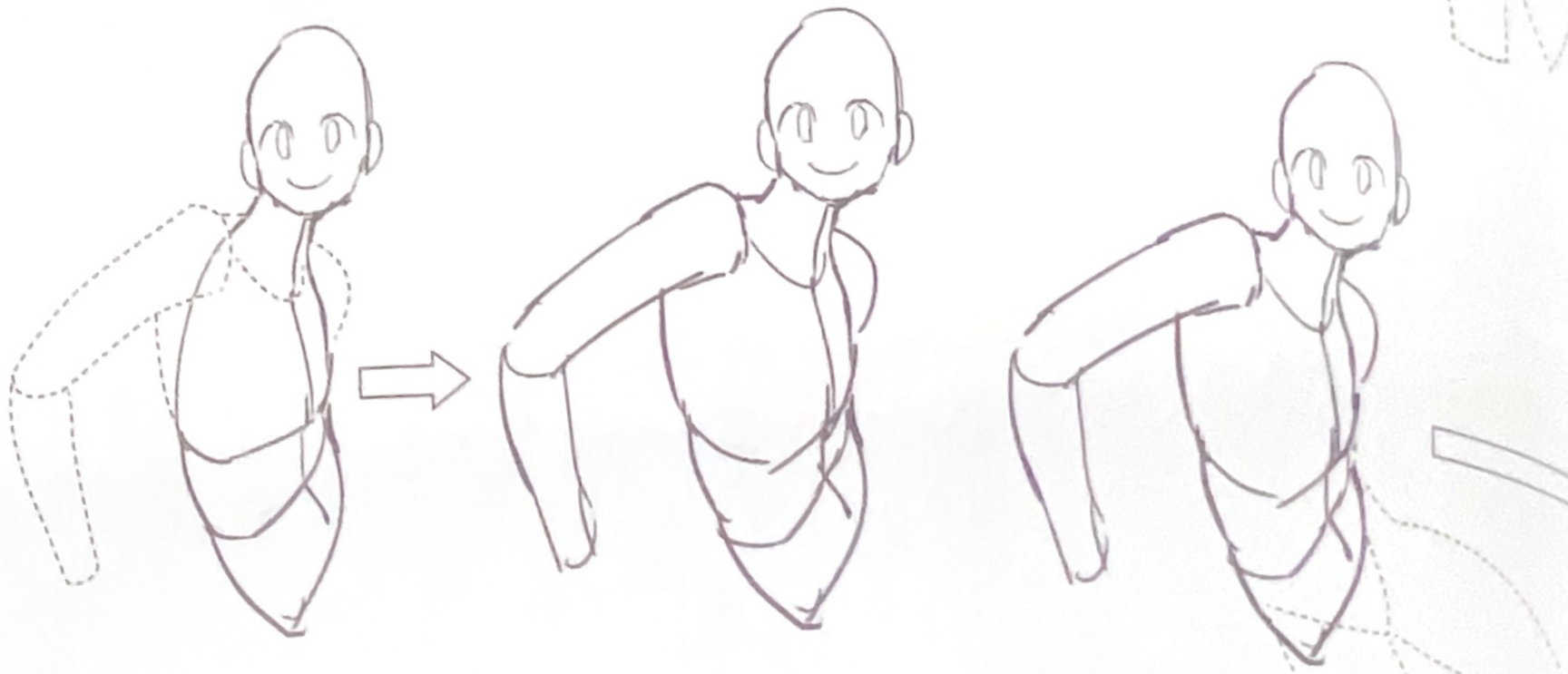
Depict soft movement in the body, putting aside the bones, muscles and joints for the moment. Using lines to divide the body into three blocks makes it easy to understand thickness and depth.



② Draw in the raised arms. Once the position of the arm joints is decided, add in the line for the back.

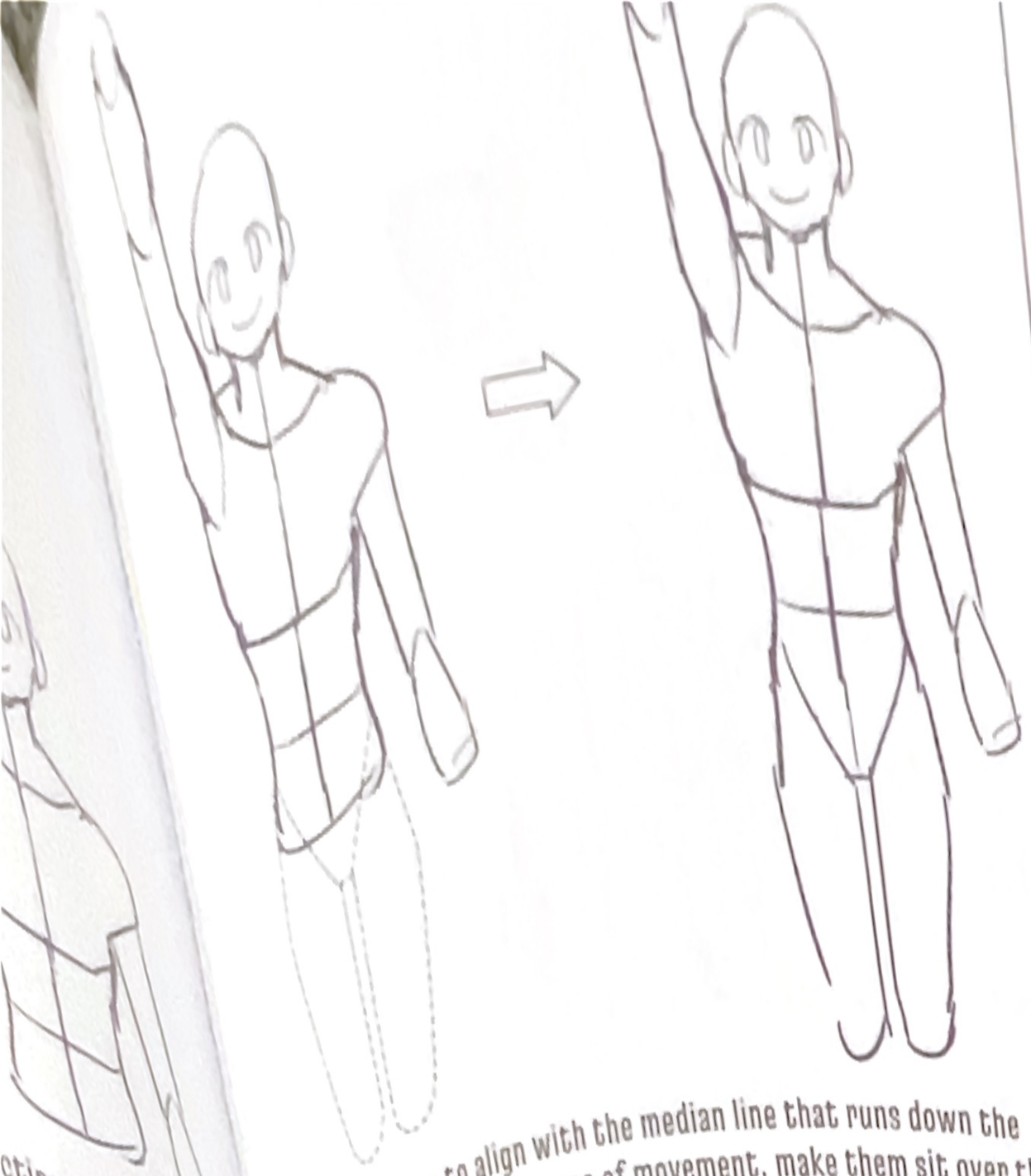
3 Twist to the torso

① Draw the torso with the body slightly rounded. Make the face look straight towards the viewer.



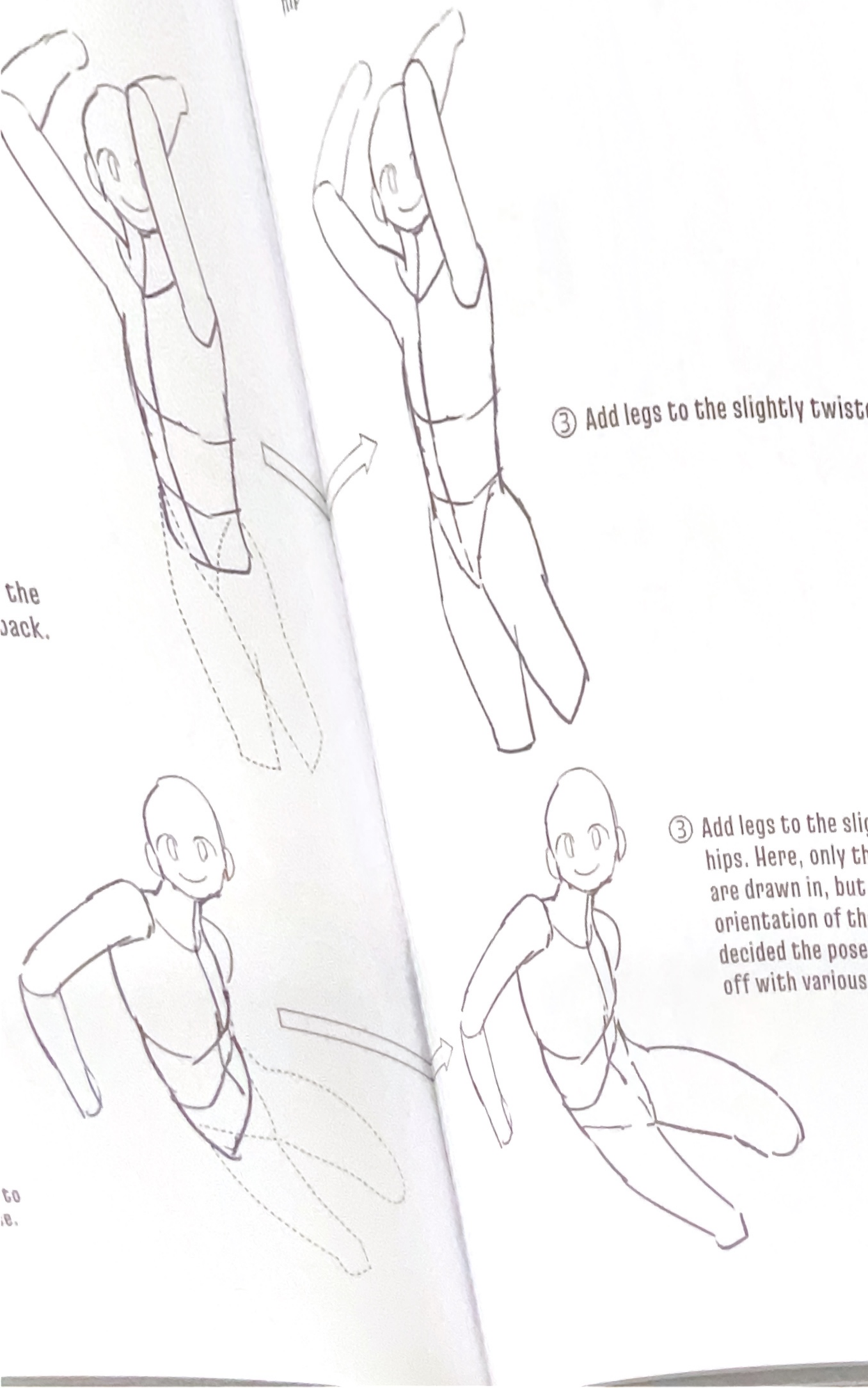
② Draw in the arms pulled backwards. Think of various ways to orient the arms to suit the posture as you create the pose.

ecting the joins
T-shirt.



③ Add in the legs to align with the median line that runs down the center of the body. For ease of movement, make them sit over the hip section of the torso that has been divided into three parts.

the
back.

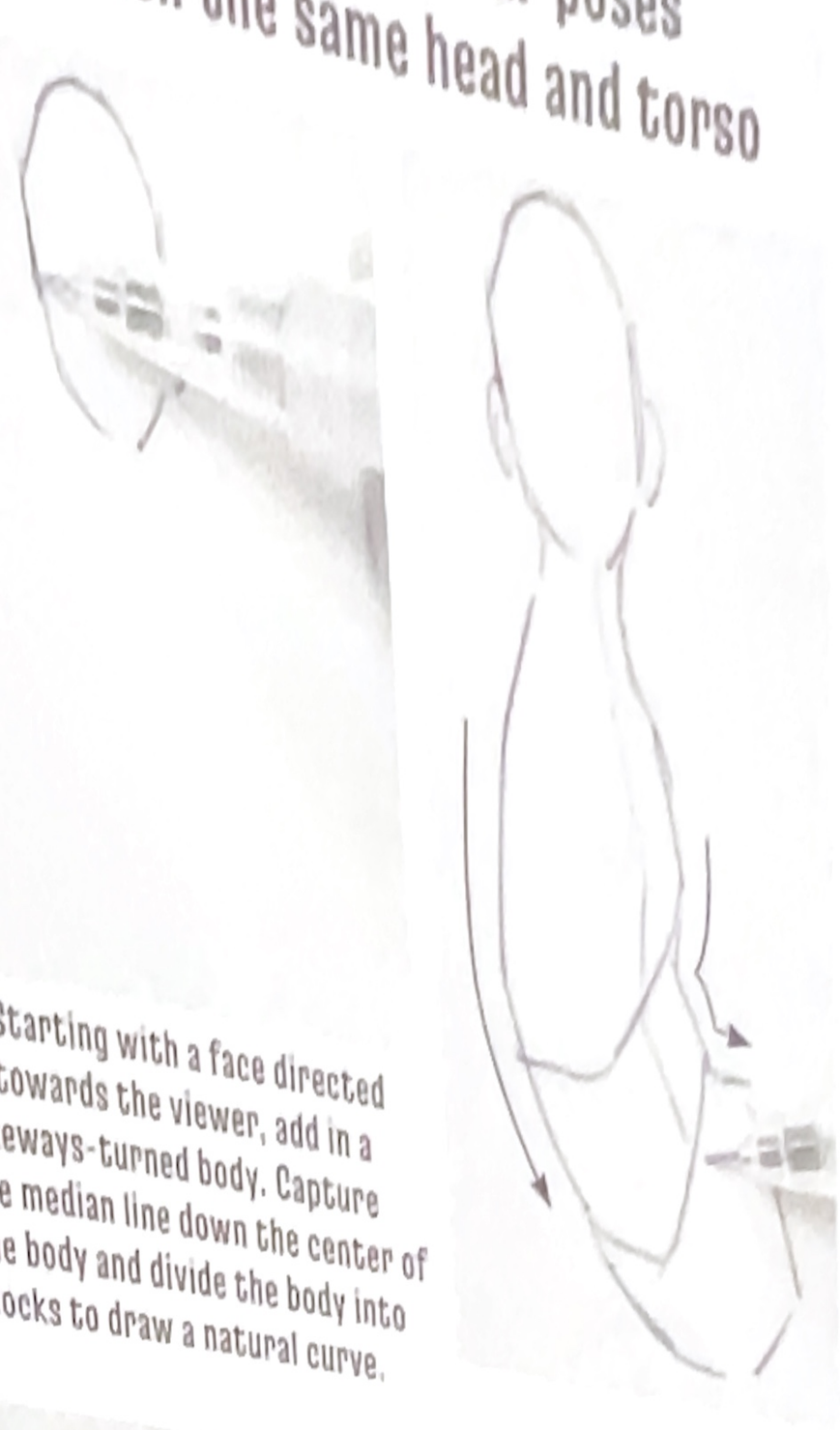


③ Add legs to the slightly twisted hips.

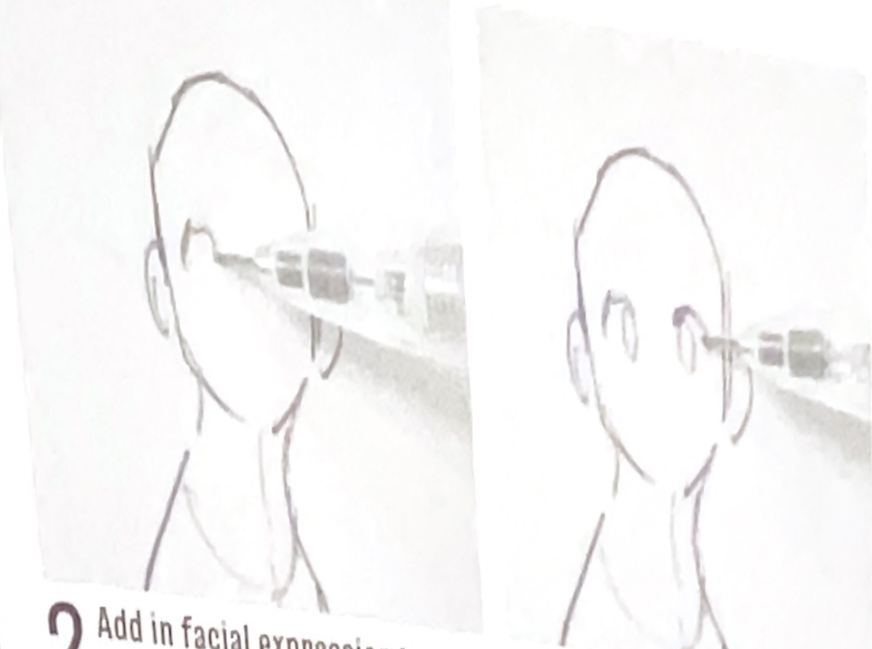
to
e.

③ Add legs to the slightly twisted hips. Here, only the thighs are drawn in, but once the orientation of the calves is also decided the pose can be finished off with various movements.

drawing four poses starting with the same head and torso



1 Starting with a face directed towards the viewer, add in a sideways-turned body. Capture the median line down the center of the body and divide the body into blocks to draw a natural curve.



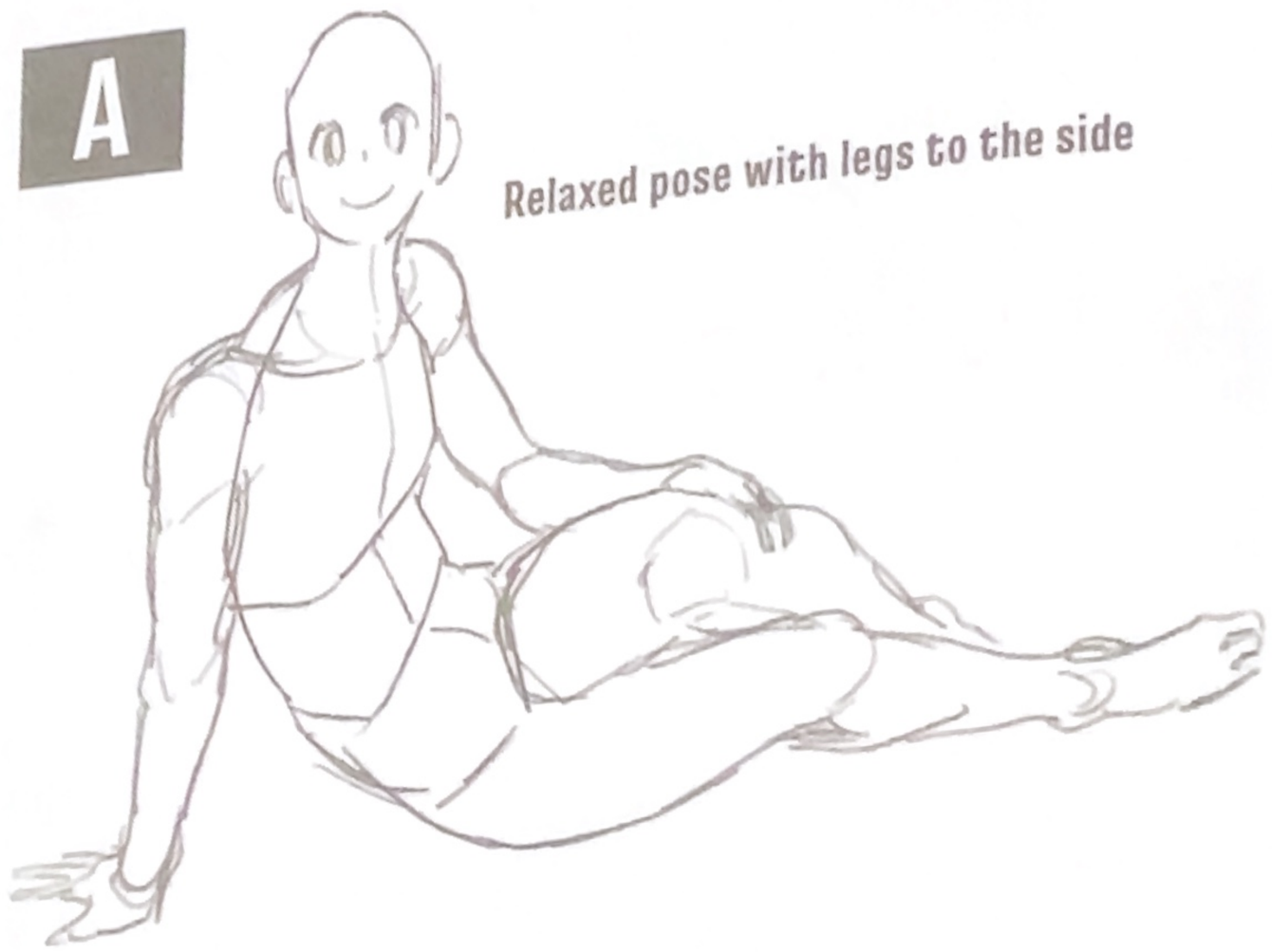
2 Add in facial expression to complete the base of the twisted torso.

Start

Characteristics of the four po

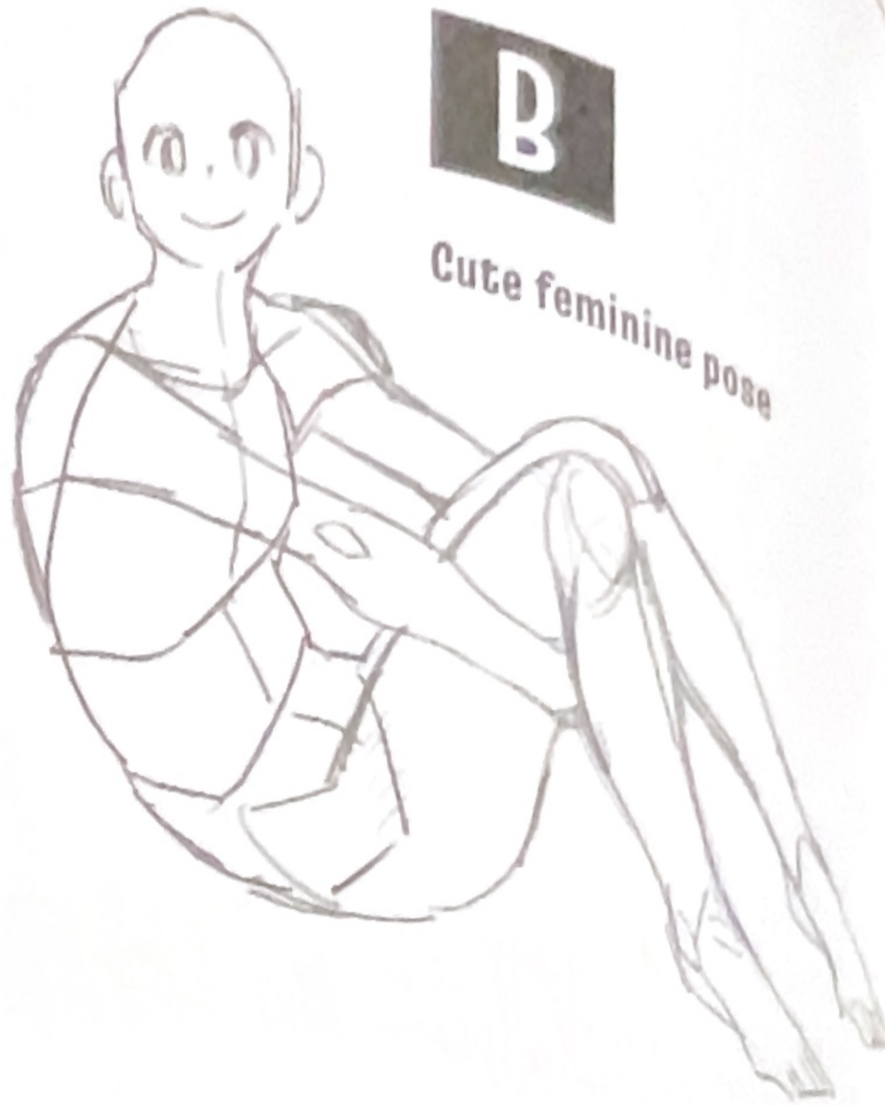
These are experiments in redrawing the arms and legs, using the same head and torso as a base. They allow various movements that make different impressions to be shown.

A



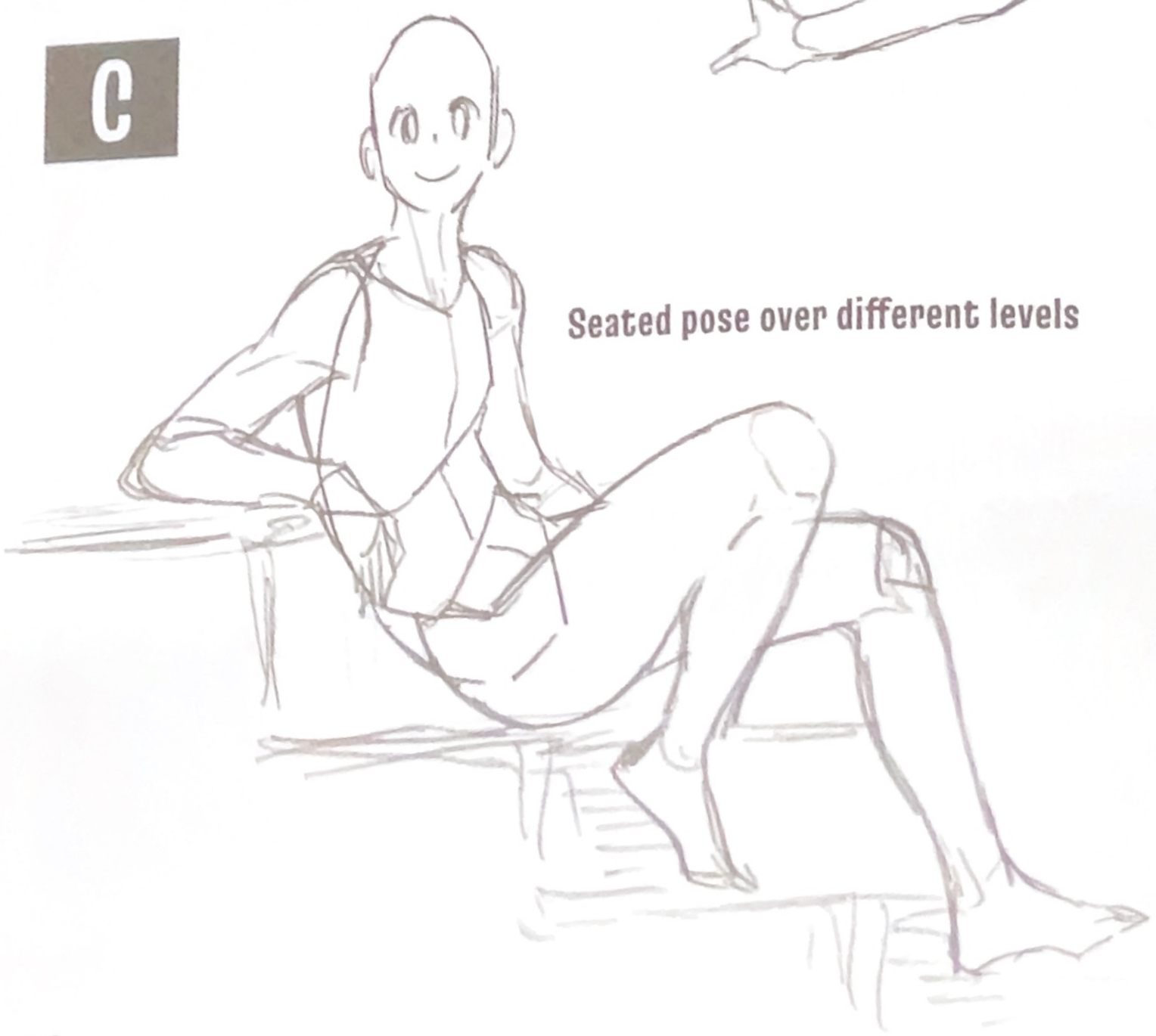
Relaxed pose with legs to the side

B



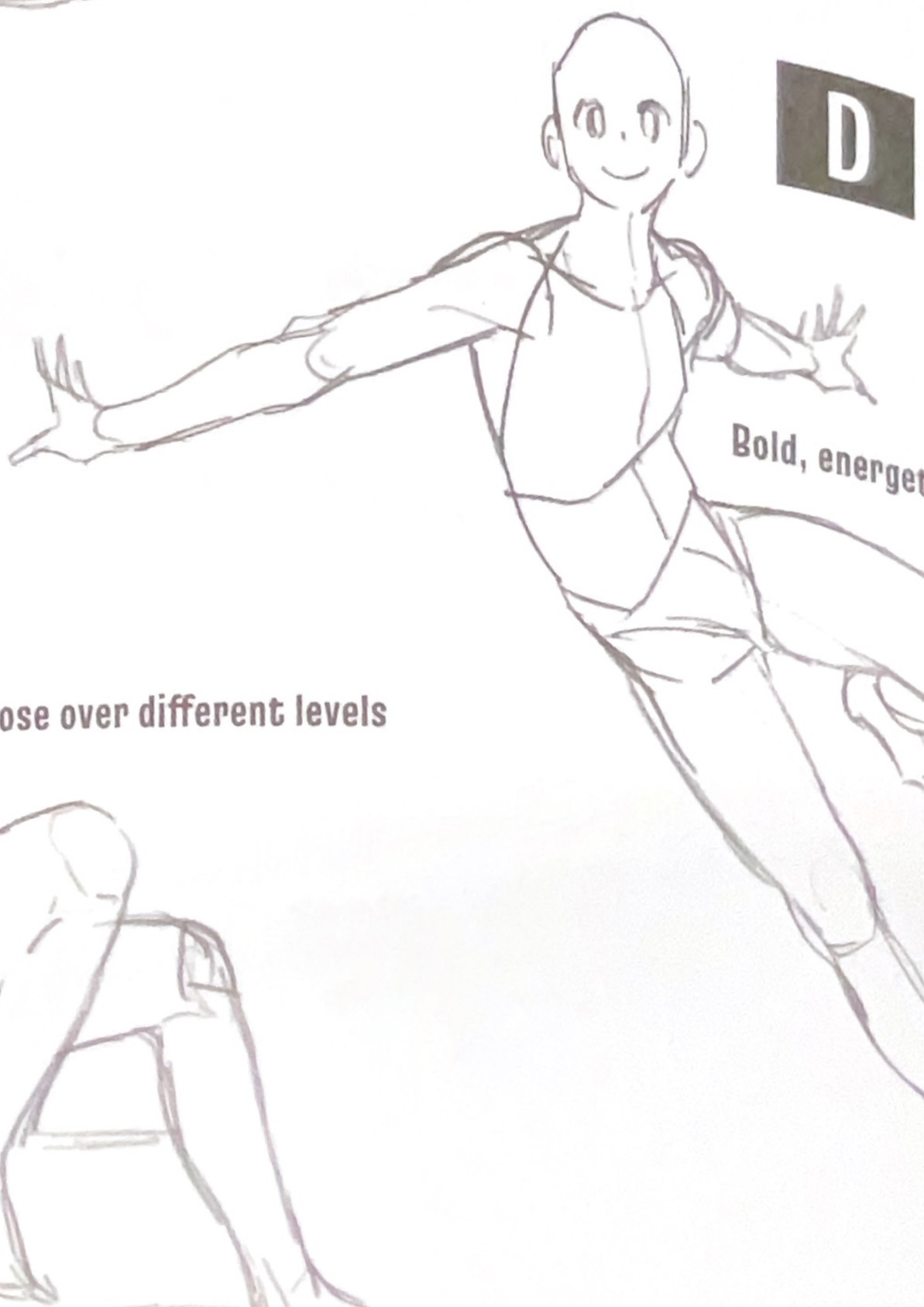
Cute feminine pose

C



Seated pose over different levels

D



Bold, energetic jumping pose

Draw Four [illegible]

Characteristics of the four poses [illegible]

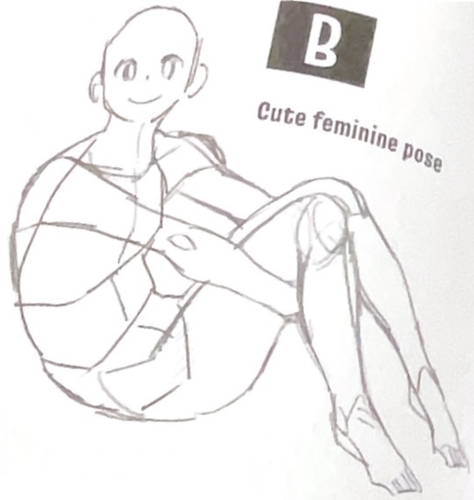
These are experiments in redrawing the arms and legs, using the same head and torso as a base. They allow various movements that make different impressions to be shown.

A

Relaxed pose with legs to the side

B

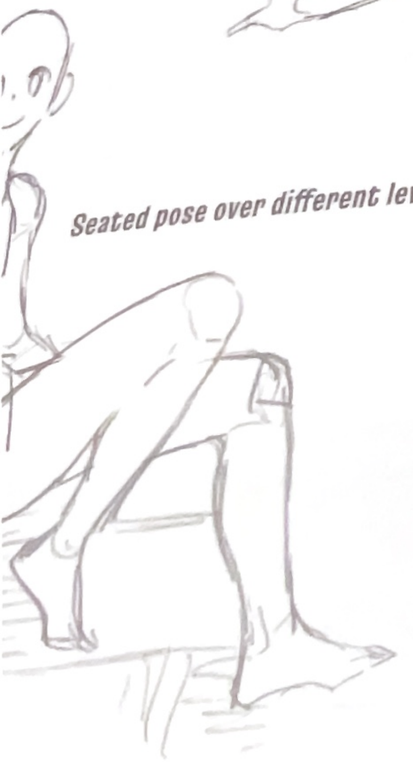
Cute feminine pose



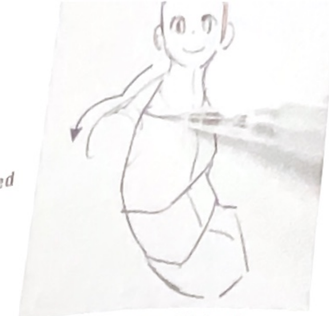
D

Bold, energetic jumping pose

Seated pose over different levels



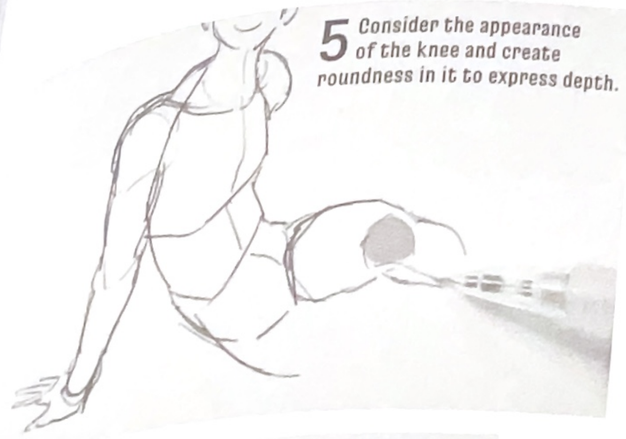
1 Start with the twisted torso from page 111.



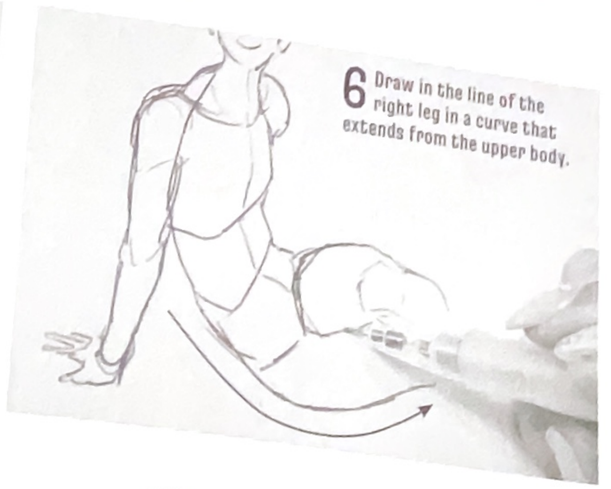
2 Work in the width of the shoulders. The hand is resting on the ground, so create tension in the muscles around the shoulders.

3 Making the arm slightly arched rather than straight creates the sense that the body's weight is resting on it.

4 Bring the left leg into the foreground.



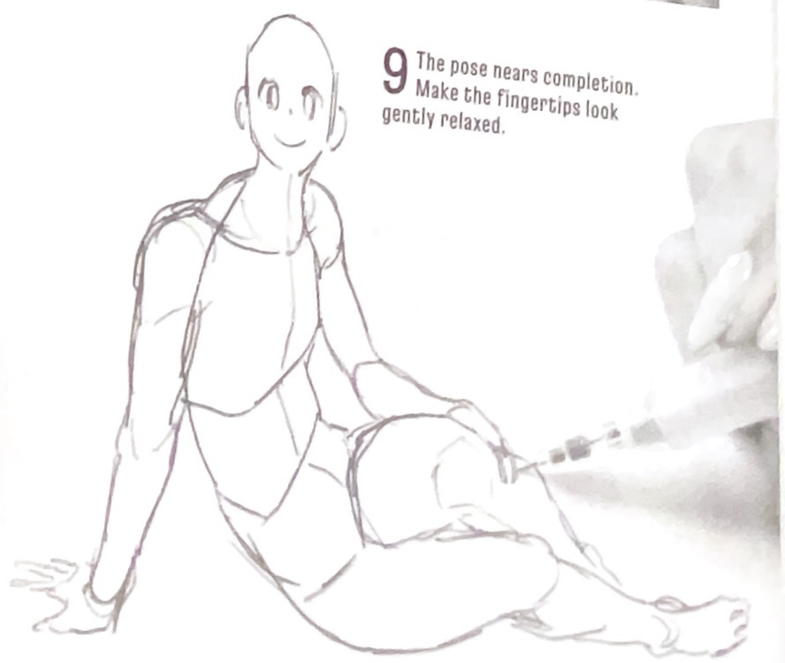
5 Consider the appearance of the knee and create roundness in it to express depth.



6 Draw in the line of the right leg in a curve that extends from the upper body.

7 Shift the left leg away from the position of the right knee to bring movement to the pose.

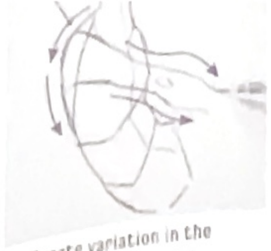
8 Depict the left hand lightly resting on the leg.



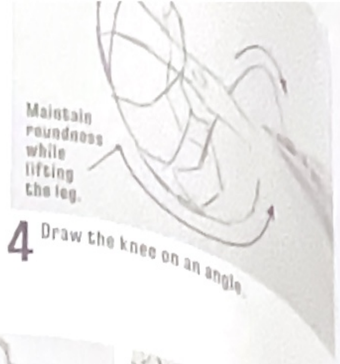
9 The pose nears completion. Make the fingertips look gently relaxed.

1 Start with the twisted torso from page 111.

2 The figure is holding onto the knee, so bring the shoulder forward.

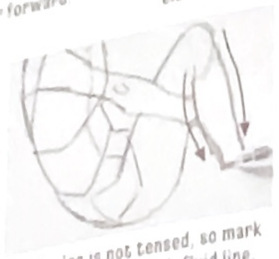


3 Create variation in the thickness of the arm, working with the position of the elbow as the key point.



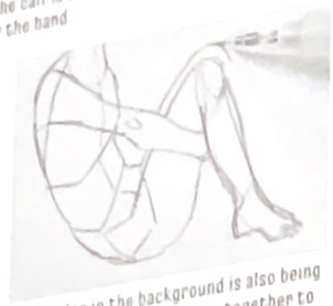
4 Draw the knee on an angle.

5 Where the hand is sandwiched between the back of the thigh and the calf is soft, so make the flesh cover the hand.



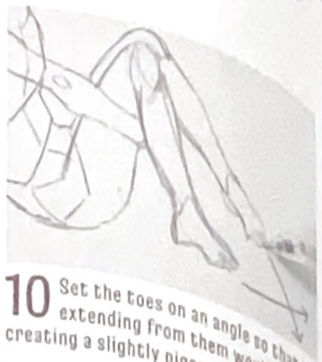
6 The leg is not tensed, so mark it in with a curved, fluid line.

7 Connect the line down to the instep, making a clean line down to the toes.

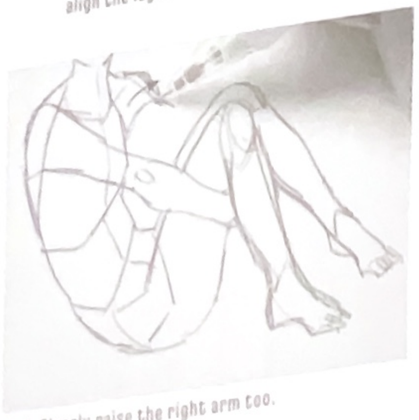


8 The leg in the background is also being hugged, so put the knees together to align the legs.

9 Slightly spread the legs out towards the toes to create a cute impression.



10 Set the toes on an angle so that lines extending from them would cross, creating a slightly pigeon-toed look.



11 Clearly raise the right arm too.

12 The line for the leg was rough and didn't look neat so I corrected it.

13 The pose nears completion. Finish off the feet, again making sure that lines extending from them would cross over.

1 Start with the twisted torso. Draw a scene where the elbow is resting on a different level.

2 Draw the shoulders to appear raised.

3 Be conscious of the rise of the muscles. Prevent the movement from becoming rigid.

4 Relax the area from the wrist down.

5 Smoothly connect down to the fingertips.

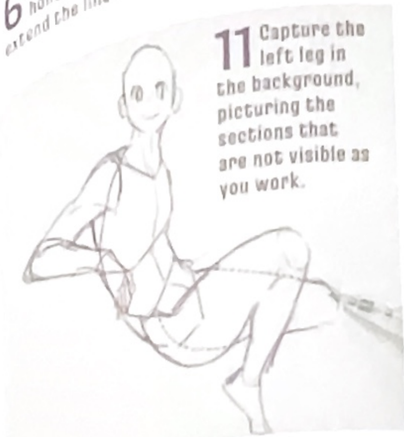
6 Create momentum from the hollow in the base of the leg to extend the line.

7 Neatly draw in a curve to capture the line of the buttocks.

8 Express the flattening out of the calf.

9 Create a slight angle in the heel.

10 Adjust the shape of the foot, working in variation.

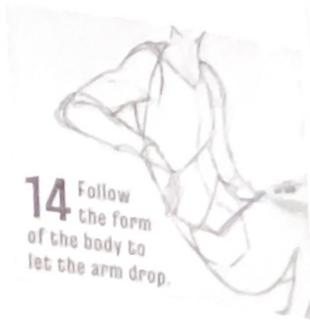


11 Capture the left leg in the background, picturing the sections that are not visible as you work.

12 Make the line drop down for a light look.

The angle in the left leg is smoother than that in the right, so make the angle in the back of the knee less severe.

13 Consider how the left and right shoulders join together and mark in the line, connecting through to the shape of the arm.



14 Follow the form of the body to let the arm drop.

15 The pose nears completion. Flatten out the flesh of the buttocks to match the background and finish the sketch by making the figure sit in against the stairs or other multi-level surface.

1 Start with the twisted torso from page 111. Draw the arms spread all the way out in this pose.

2 First of all, draw in the shape of the activated shoulders.

3 Draw in the upper arm and add the line for the back muscle below it.

4 Make the line of the collarbone clear and connect it to the shoulder in the background.

5 In order to create balance across the shoulders, clearly express the presence of the bones that are hidden within and cannot be seen.

6 Work in firm flesh around the right leg to kick it up a little.

7 Create texture and thickness in the thigh.

8 The thigh is an area that is thick and activated, so create a sense of the presence of muscle.

Make slightly concave.

9 Express the bent leg in a compact way rather than extending it out and thereby losing depth.

10 Add in undulations at the same time as depicting the axis from where the arm extends.

Accentuate the elbow.

11 Express the fingers arching upwards.

12 Draw in the left arm to create a strong sense of depth.

13 Don't divide the arm into equal sections separated by the joints, but add in movement to show the degree to which it is bent, and arched backwards.

Surface of upper arm

Surface of forearm (front elbow down)

14 Finish the right leg.

Direction of left arm.

Direction of right arm.

15 Create fluctuations along the leg, making sure not to lose the axis. Don't forget the presence of the shin!

16 Express movement in the toes and render lightness in the ankle by giving it a snappy look.

17 Completion of the pose.

Draw Various ...

Use the action of walking as a base ...

Cool poses, cute poses, sexy poses... when creating authentic movement in the body, think of the action of walking as the base. When the right hand is in front, the left leg is in front; when the left hand is in front, so is the right leg. It seems very obvious and simple, but considering this action as a base makes it easier to create well-balanced poses.

The more difficult the movement, the more important the base shape

Even in the action of "running," which is an extension of "walking," the limbs on both sides of the body move separately. It's a quick movement that looks the most natural and is applied to determine the pose of the character.

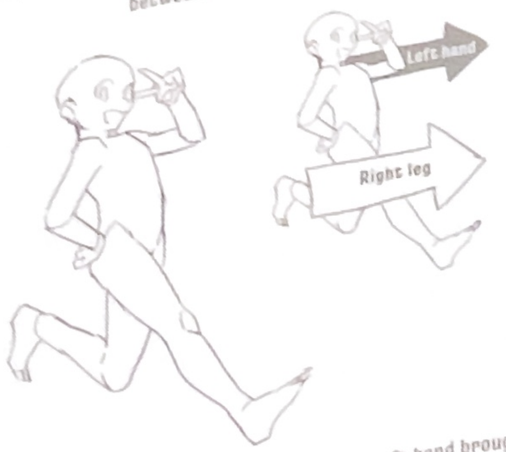
- ☆ **I want to draw a pose with dramatic movement but can't get the balance right.**
- ☆ **I don't know how to move the limbs so that they appear natural.**
- ☆ **There's something awkward about the movement but I don't know which part to fix.**

And so on... if you're worried about creating bold movement in characters, try starting with a walking action. The more complicated and difficult the movement, the more important it is to decide on the base and work step by step to move the figure. The three poses I'll explain here all have a different vibe, but all were created by applying the actions of walking or running and there is regularity in the way the movement has been formed.

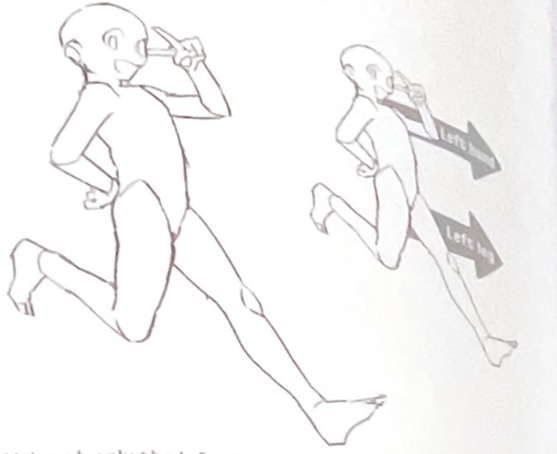
Compare poses on the left and right for regularity of movement

① Light pose

The examples on the left and right show a pose with light movement like that carried over from running. Looking only at the silhouette, there is not much difference between the drawings, meaning that they are well-balanced.



In this illustration, the figure is posed with the left hand brought up to make a peace sign, contrasting with the projecting right leg. There is a sense of power in both the left and right sides of the body progressing forward.



Although only the left side of the body is moving forward in this pose, the hand and leg on the right side are directed backward, so it can't be said that the two sides are balanced.

② Slightly sexy pose

While the limbs are not moving much in this low-key pose, there is movement in the shoulders as they advance together with the body, which is moving at a trot.

In this illustration the right shoulder is pushing strongly forward in contrast with the raised left leg, creating alternating movement for a pleasing effect.

★ There are some poses in which the upper and lower body movement align by design, so it's not the case that "these kinds of illustrations are no good."

Here, the left shoulder is activated, on the same side as the raised leg. It looks a little awkward and stiff.

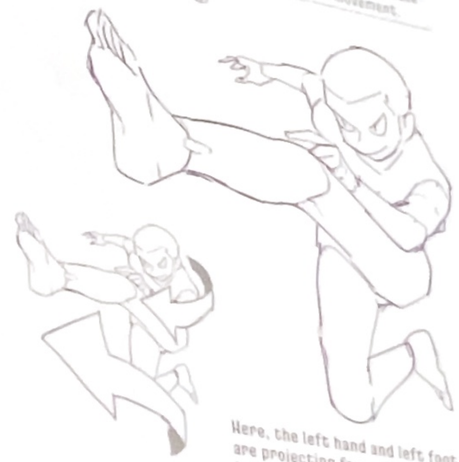
③ Kicking pose

Compare these swift kicking poses. The twisted pose gives off more of a sense of stirring movement.

In this illustration based on the action of walking, the right hand projects forward in contrast with the left leg kicking up. The upper and lower body twist due to the momentum. The power in the upper body moves towards the right of the screen while that in the lower body moves towards the left side, allowing balance to be maintained without the loss of posture.

Key Point

When drawing the leg kicking up step by step, mark in lines to "alternate" to bring out movement.

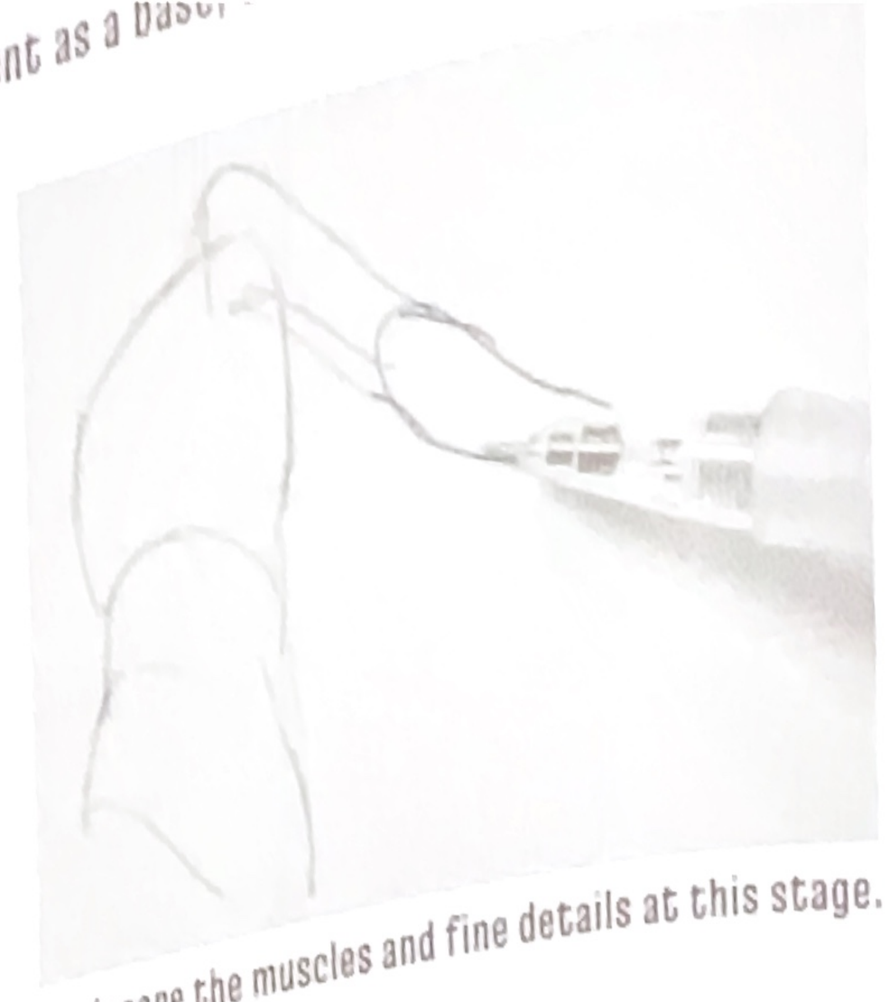


Here, the left hand and left foot are projecting forward, making the impression that the posture is starting to break down slightly. The upper body, lower body and left side are all coming forward, so it doesn't look very natural.

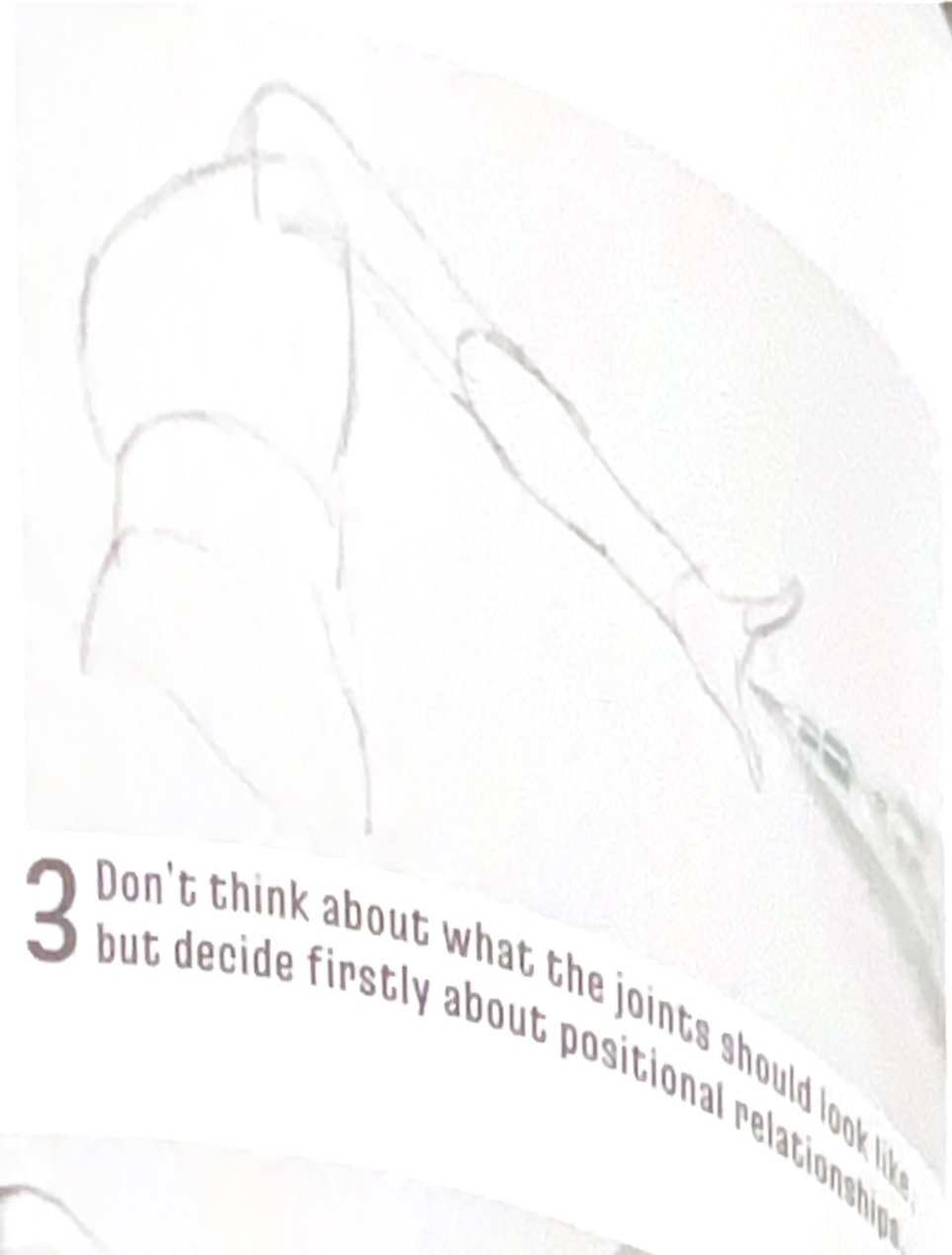
Drawing move...

Using the walking movement as a base...

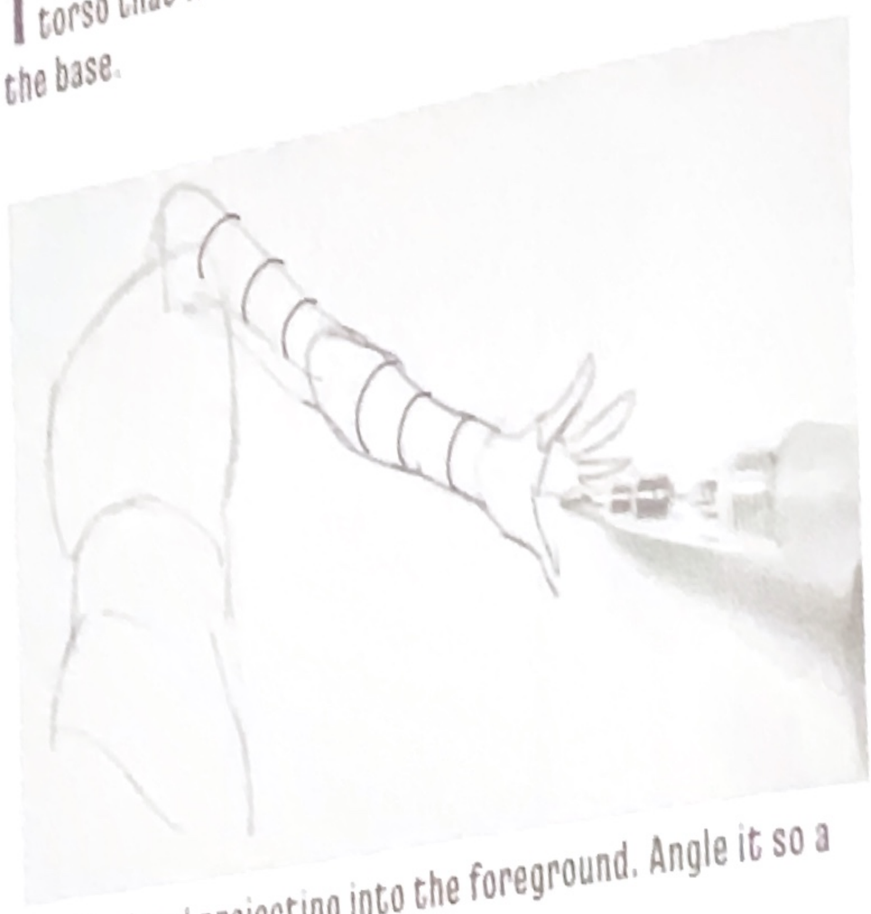
1 Start by stabilizing the torso that will form the base.



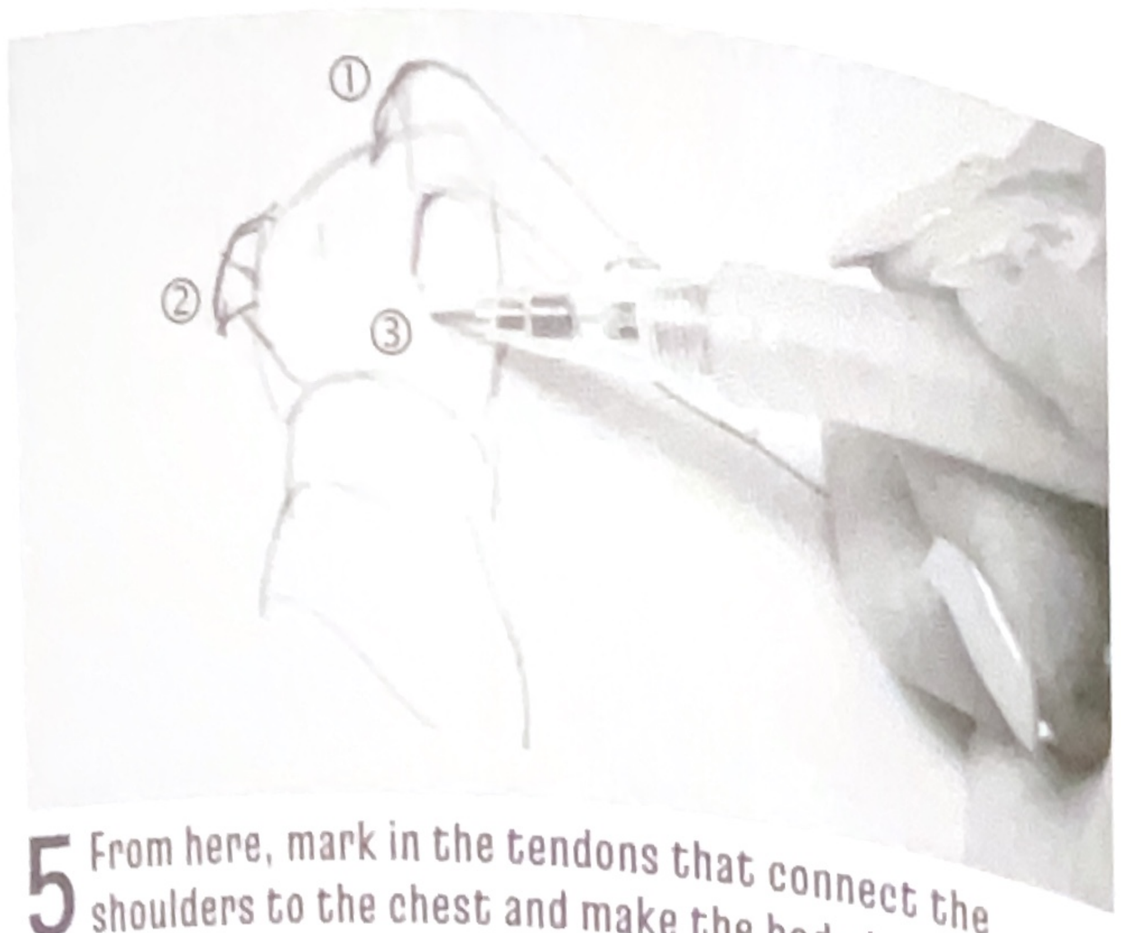
2 Ignore the muscles and fine details at this stage.



3 Don't think about what the joints should look like, but decide firstly about positional relationships.



4 The hand projecting into the foreground. Angle it so a little of the palm can be seen.



5 From here, mark in the tendons that connect the shoulders to the chest and make the body look realistic.

6 Use the median line that runs down the center of the body to determine the twist in the torso.

7 Fill in the legs to match the degree of twist. Make the outline of the body smooth.

8 Just as for the left arm, make the right leg project into the foreground.

In t
up
leg.
the

d look like.
tionships.

stic.

Move the opposing left leg into the background.

Key Point

Crossing the legs creates an X line.

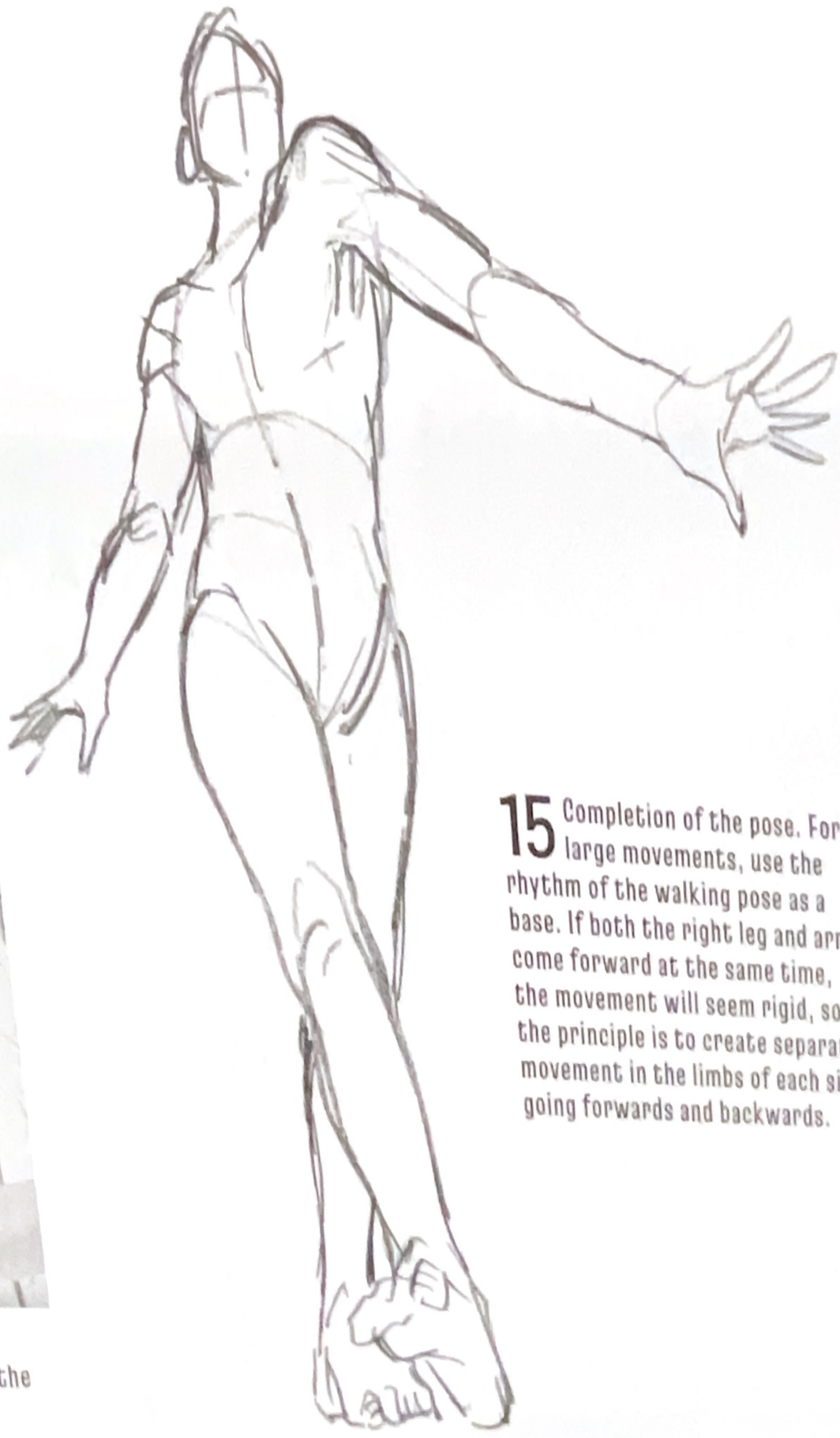
Just as for the left arm, make the right leg project into the foreground.

9 Clearly show the heel for a bold low-angled composition.

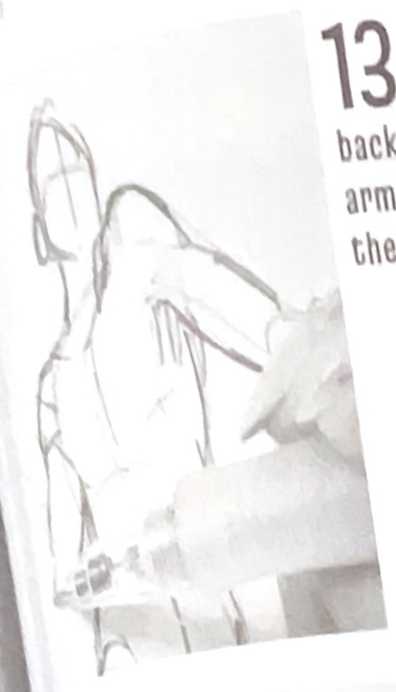
10 Work out the position of the shin down to the foot on the left leg.

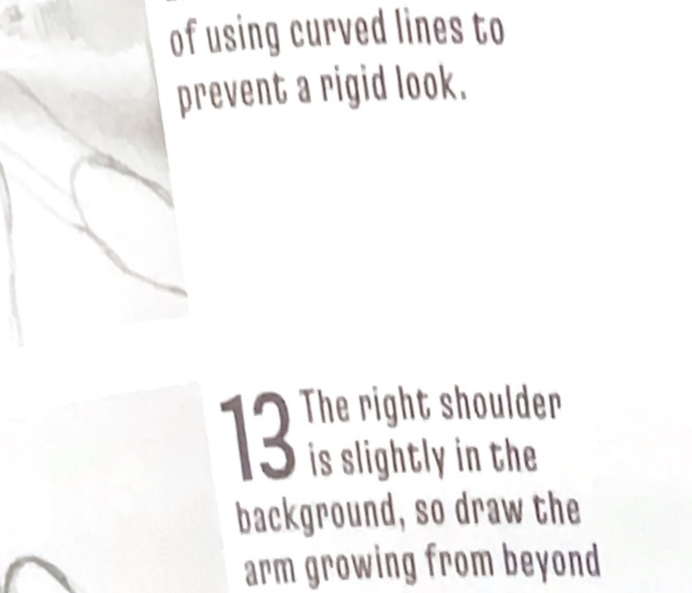
11 Use an X line to form a stylish silhouette.

12 Connect the shoulders to the collarbone and draw in the neck. Be conscious of using curved lines to prevent a rigid look.



13 The right shoulder is slightly in the background, so draw the arm growing from beyond the pectoral muscle.



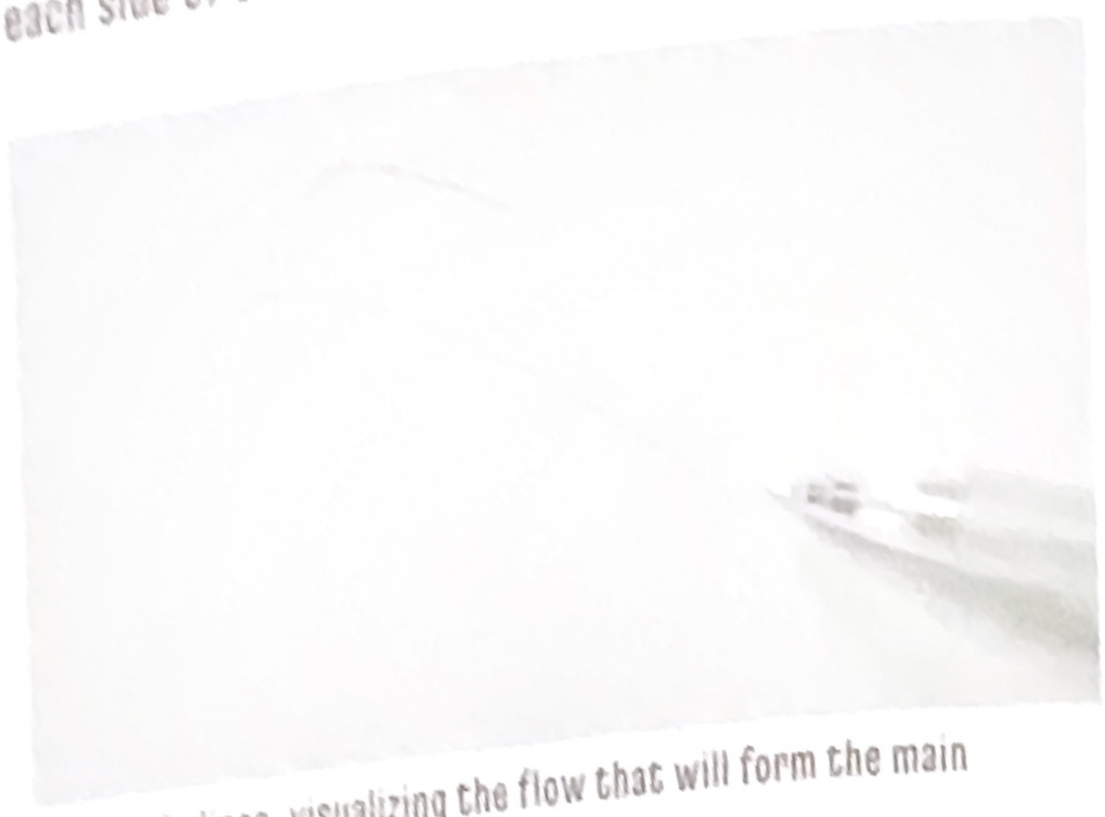


14 The palms of the hands are making the same movement, but due to the sweeping motion of the body they appear different.

15 Completion of the pose. For large movements, use the rhythm of the walking pose as a base. If both the right leg and arm come forward at the same time, the movement will seem rigid, so the principle is to create separate movement in the limbs of each side going forwards and backwards.

Draw the dynamic movements of two people

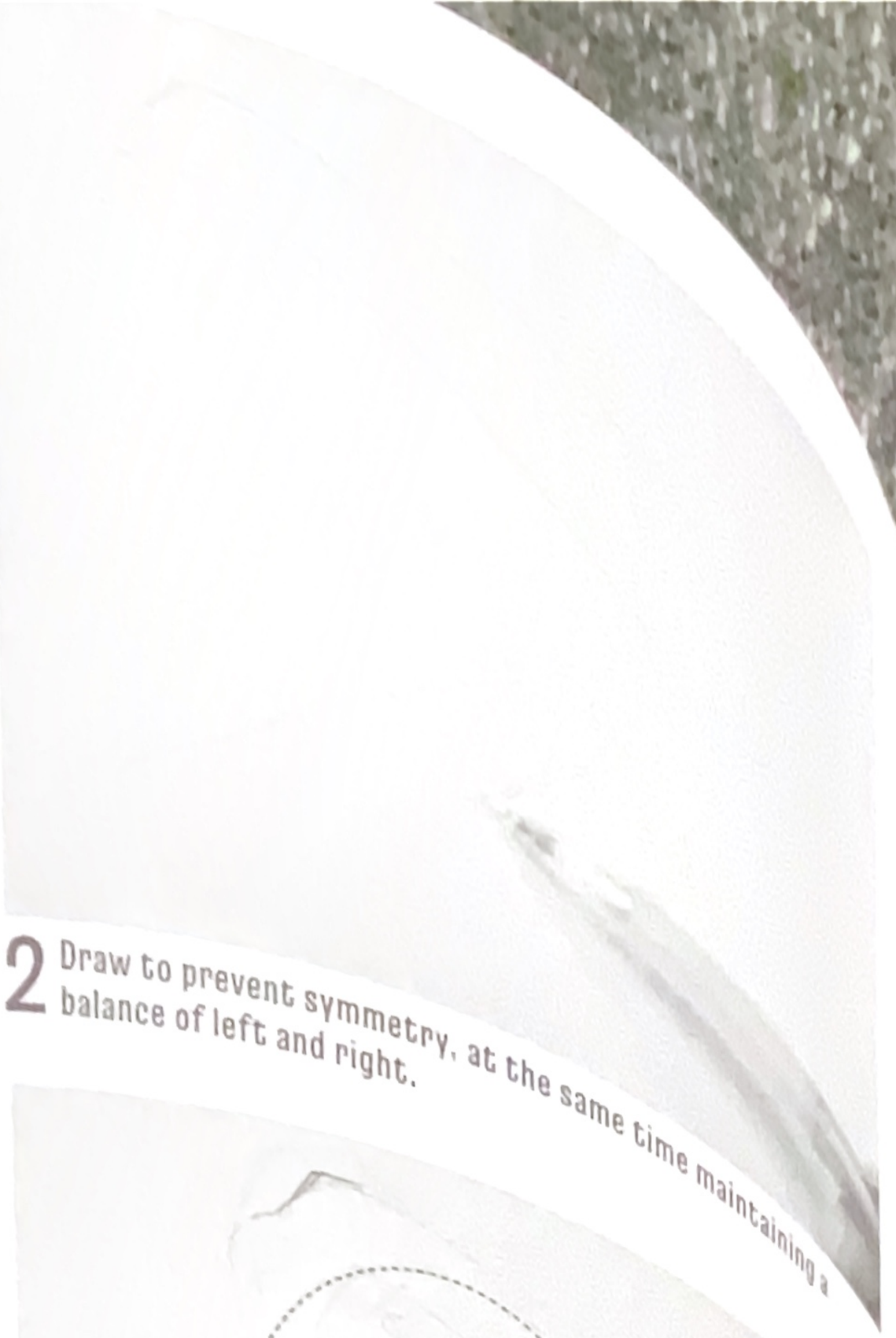
Draw the figures from the low viewpoint of the leg coming into the foreground. As for the action of walking, separating the movements of the limbs on each side of the body brings out variation.



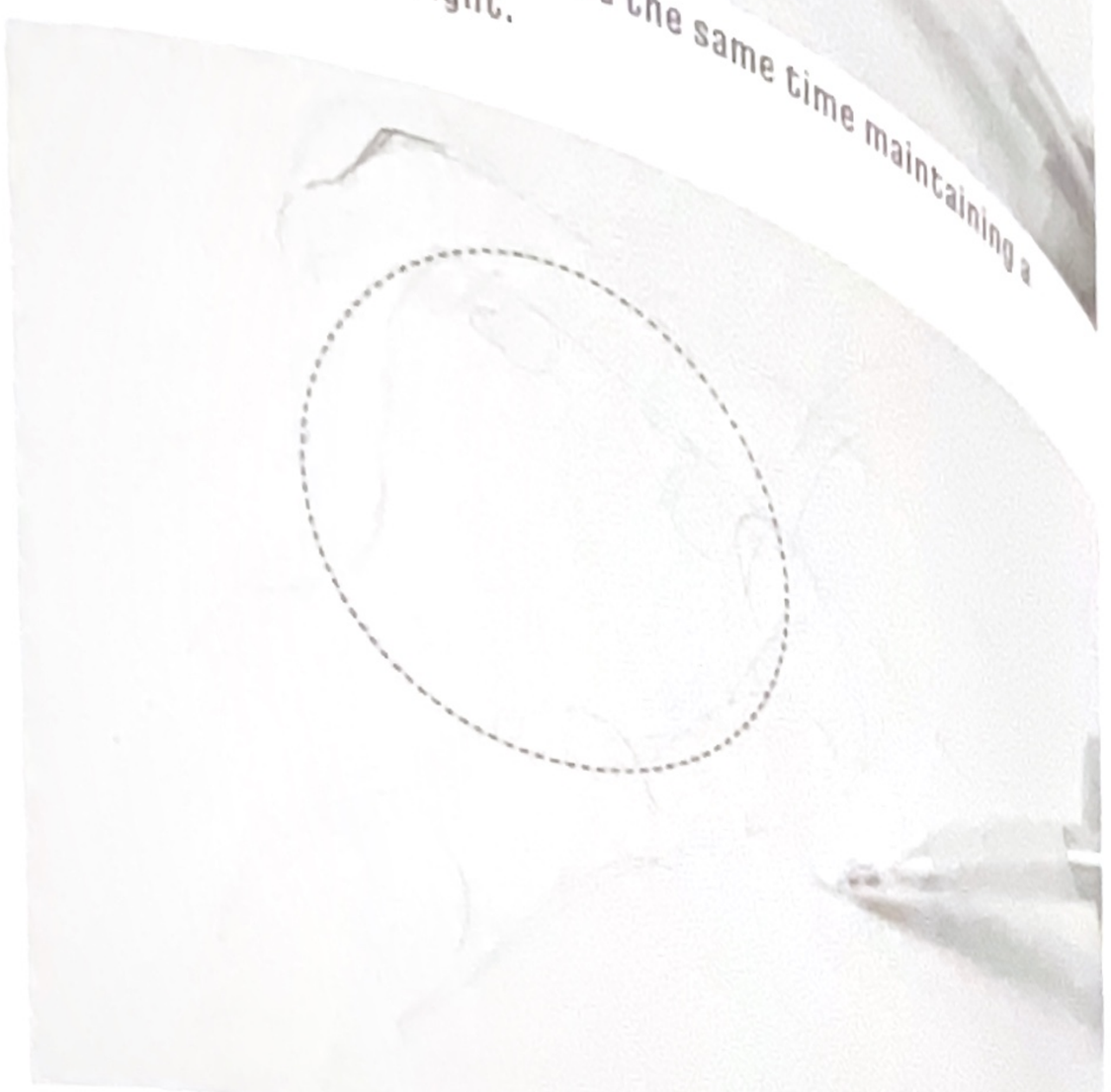
1 Mark in lines, visualizing the flow that will form the main feature on the screen.

3 Draw in the shape of the legs. Visualize looking up into the background through the gap between the legs.

5 Bending one leg of each figure highlights the shape of the legs extended straight out.



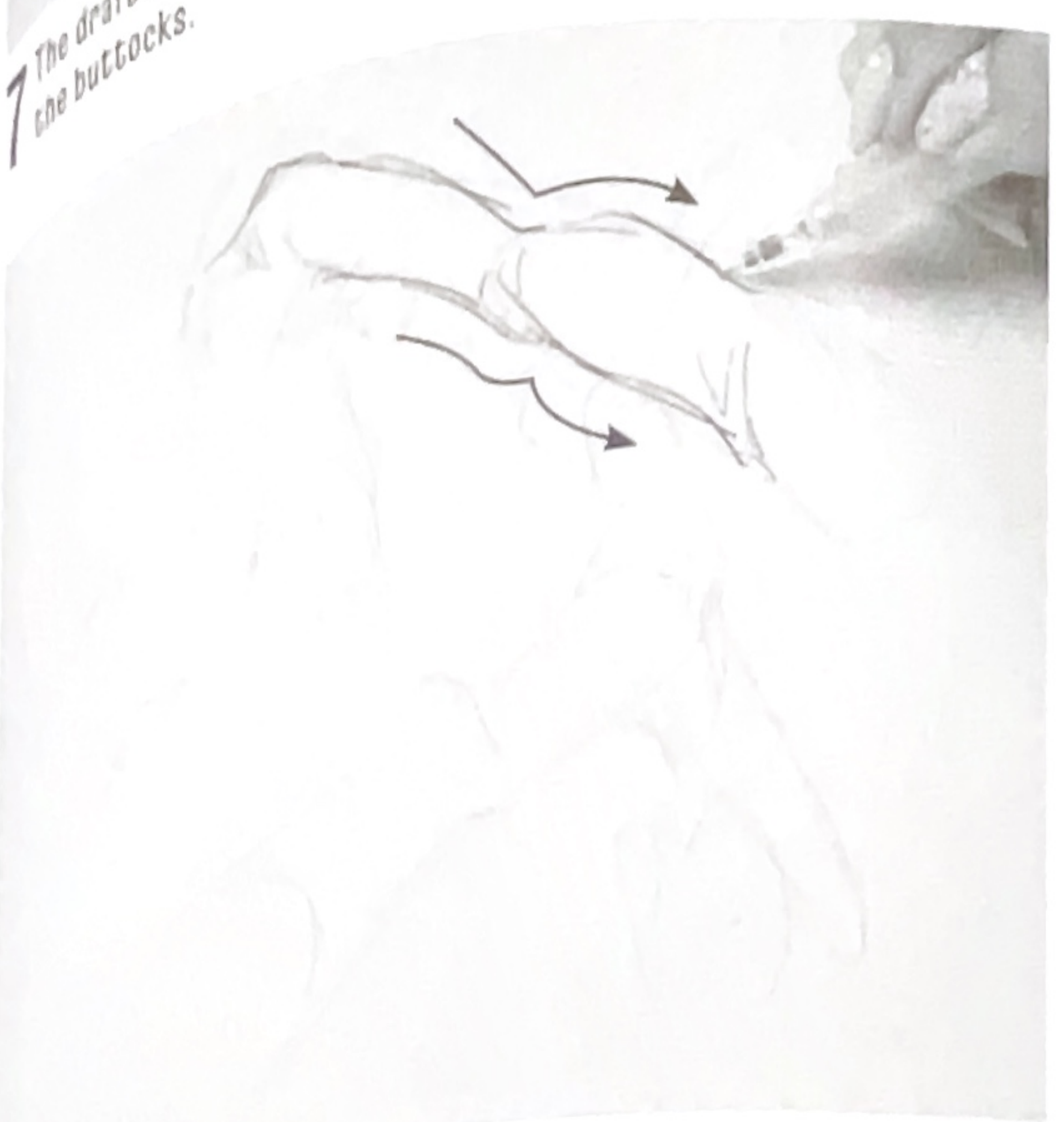
2 Draw to prevent symmetry, at the same time maintaining a balance of left and right.



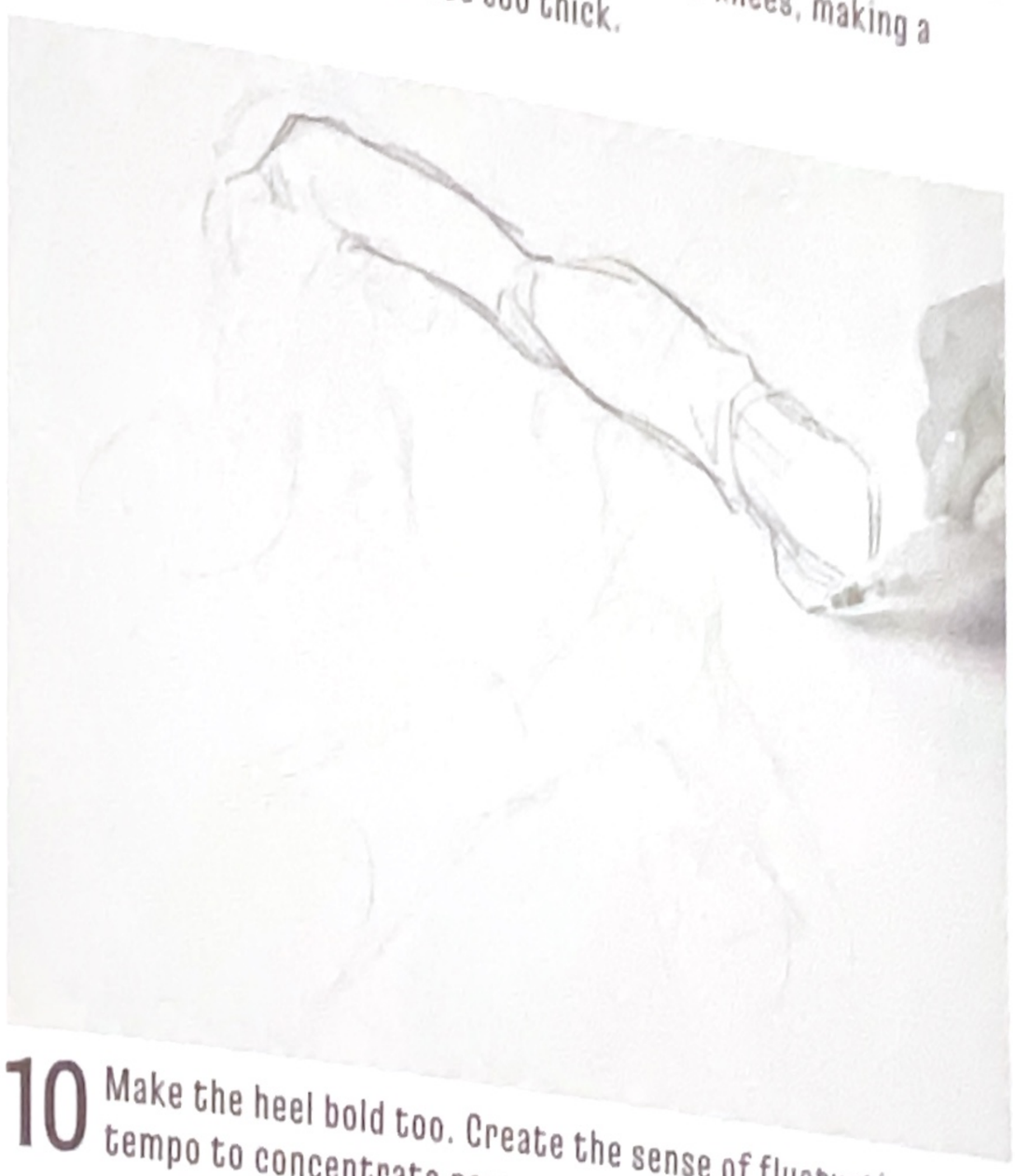
4 Position the two faces inside this circle.

6 In this two-person pose, give the legs dynamic expression by making the most of the shape of the clothing (pants) and creases.

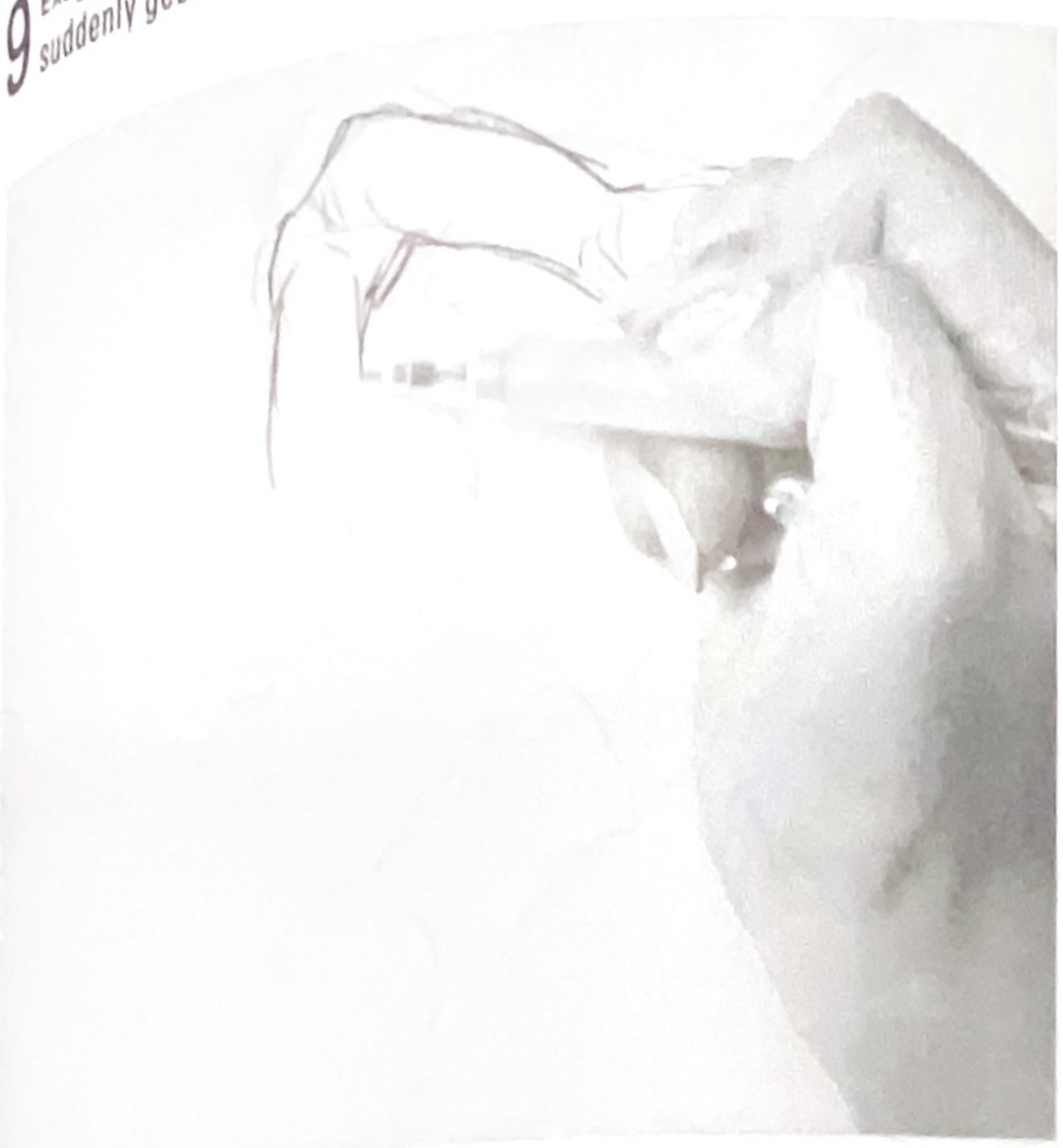
7 The draft sketch is complete, so use solid lines, starting with the buttocks.



8 Use clean lines for the buttocks down to the knees, making a neat, trim shape that is not too thick.



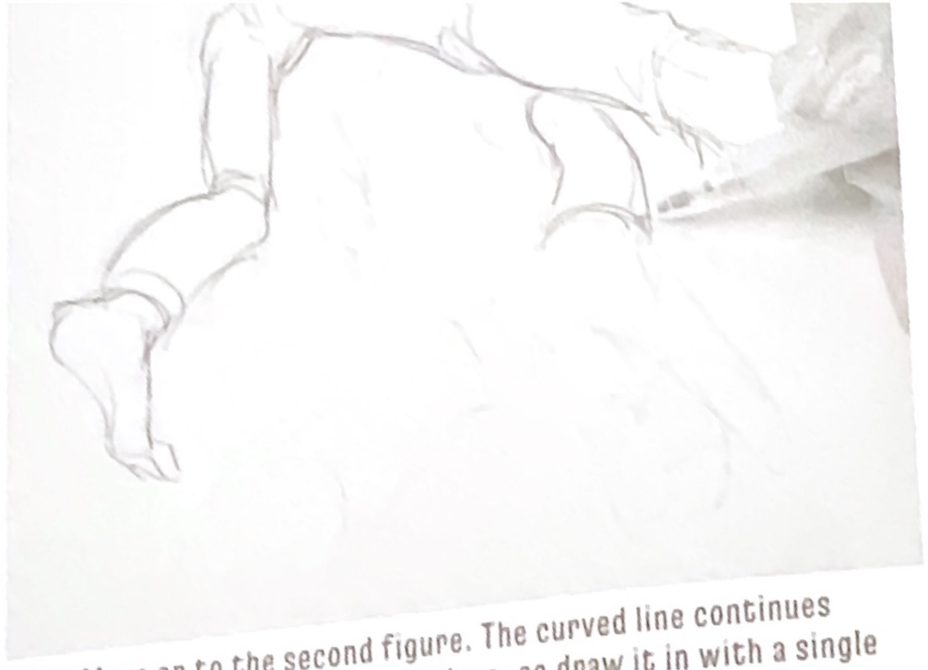
9 Exaggerate the section below the knee (calf) so that it suddenly gets bigger.



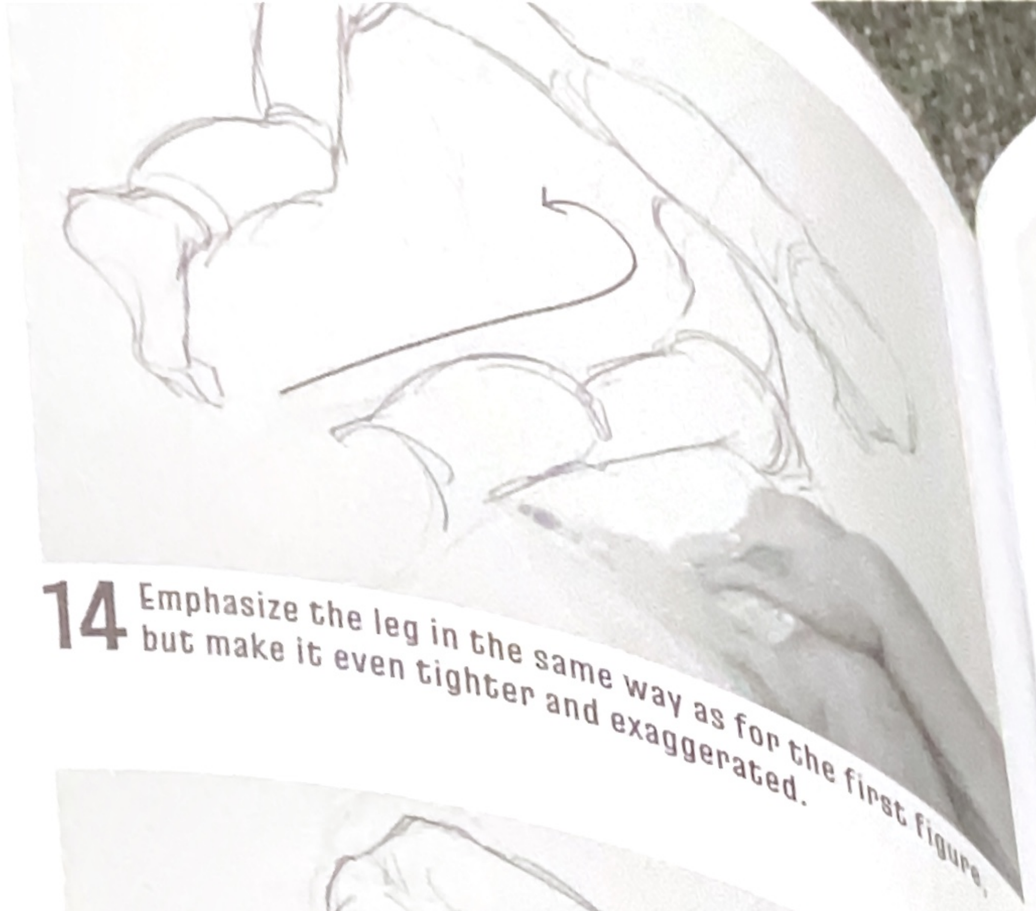
10 Make the heel bold too. Create the sense of fluctuations in tempo to concentrate power around the feet.

11 Bring out the same sense of balance in the right leg.

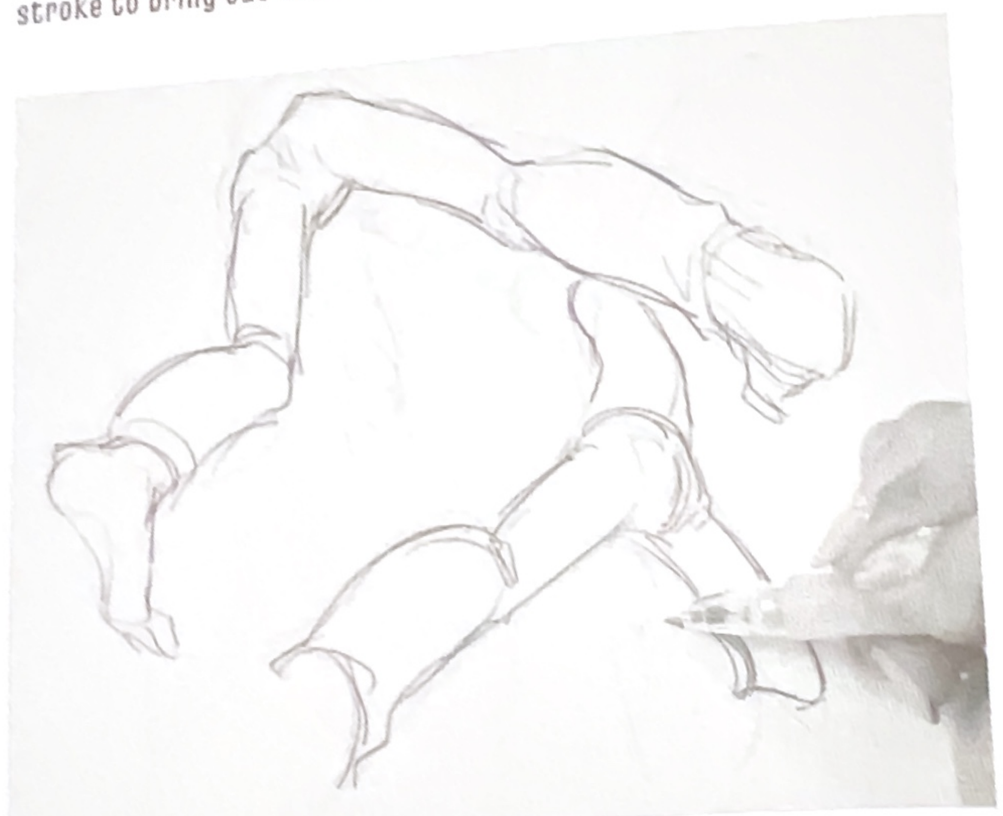
12 The right leg is bent, so arch back the line of the shin to accentuate that it is different from the left leg.



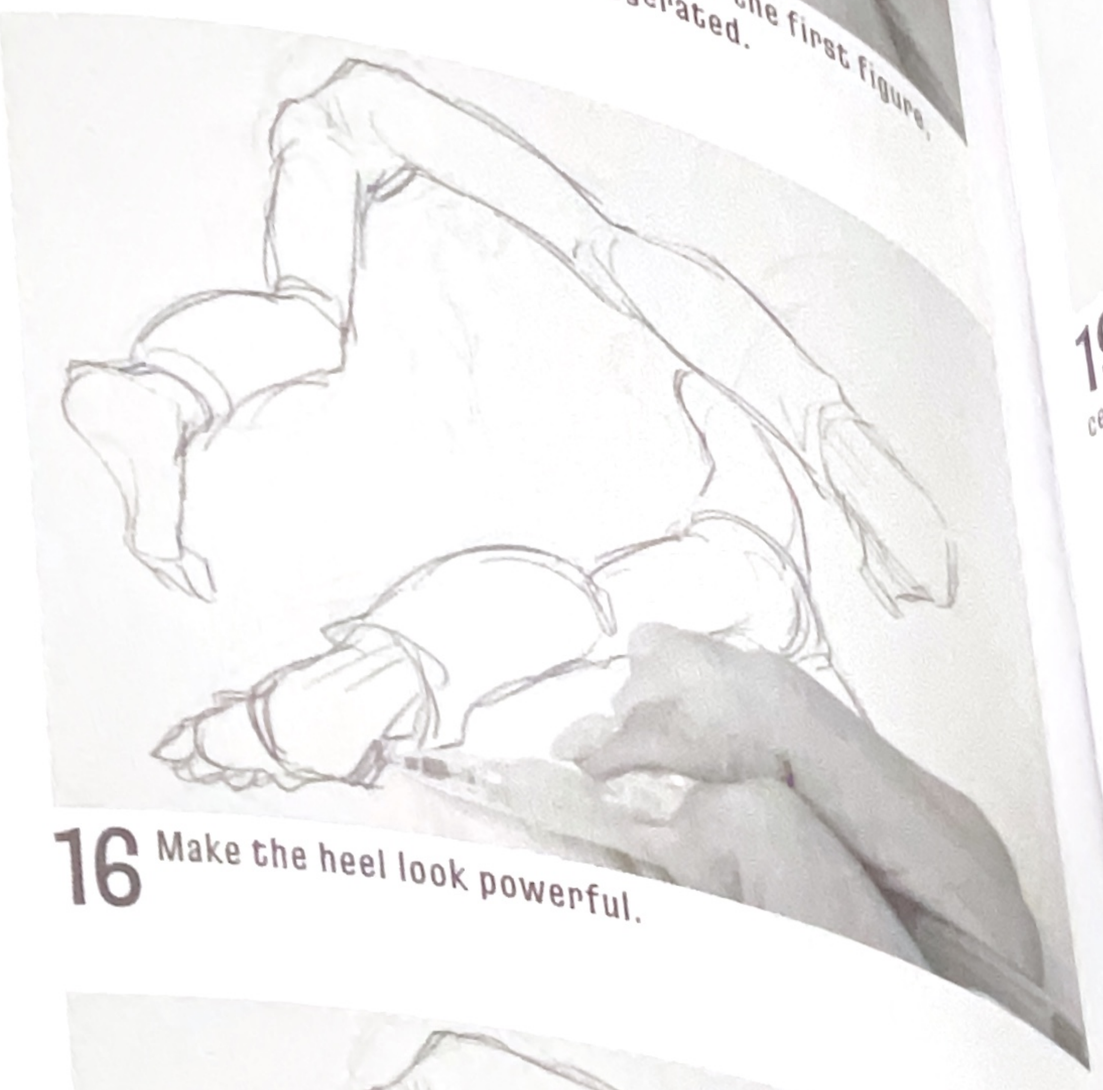
13 Move on to the second figure. The curved line continues from the upper body to the legs, so draw it in with a single stroke to bring out momentum.



14 Emphasize the leg in the same way as for the first figure, but make it even tighter and exaggerated.

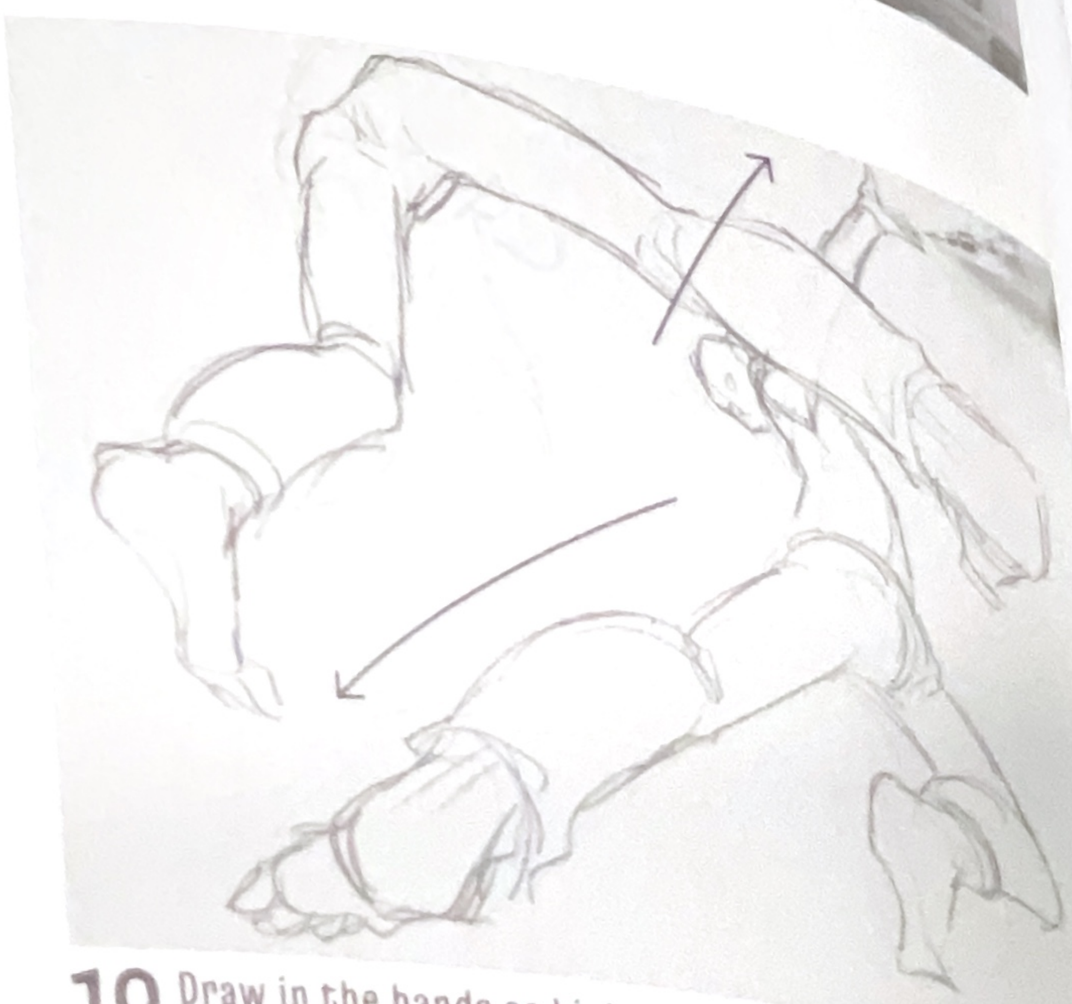


15 The right leg is further into the background than the left, so make it smaller.



16 Make the heel look powerful.

17 Draw in the small parts in the background.



18 Draw in the hands as high as you can, stretching in the opposite direction from the extended leg to create a wide, sweeping screen.

first figure.

ul.

the hands as high as you can, stretching in the
se direction from the extended leg to create a wide,
reen.

19 *In contrast, extend both hands of the other figure into the center of the circle to prevent an empty gap forming in the center of the space.*

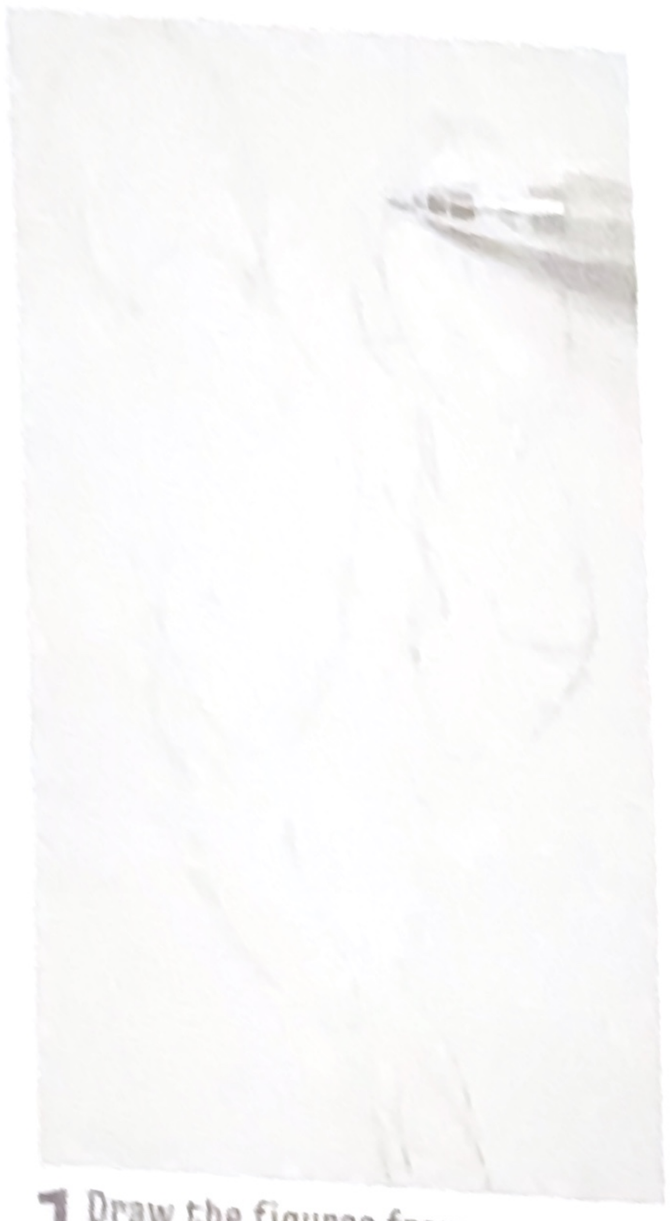
20 Arch the fingers straight back so as not to lose the sense of activation.

21 Carefully observe your own hands to see how the fingers arch back when extended.

22 *Completion of the pose. It's the force in the legs that draws the eye. Use the legs to form a frame inside which to place the facial expression and detailed parts of the hands. What is inside the frame (legs) will be noticed last. The legs bring power to the composition but also serve to guide the line of sight.*

Draw the close movements of two people

Work from the heads, which appear large. The clasped hands are the highlight.



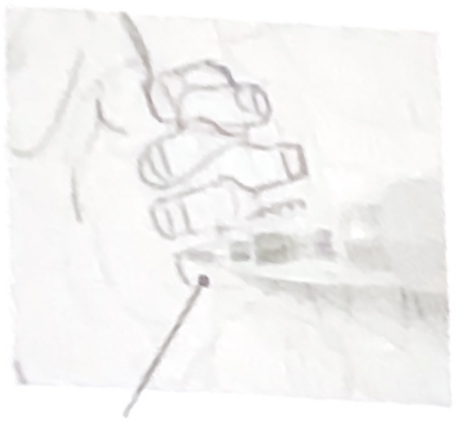
1 Draw the figures from an overhead angle.

2 Establish the entangled body parts and block in the figures in order to create an impression about the pair's relationship.

3 Work on the position of the face.

4 Mark in the median line running down the center.

5 Make the pair clasp hands in the area between them.

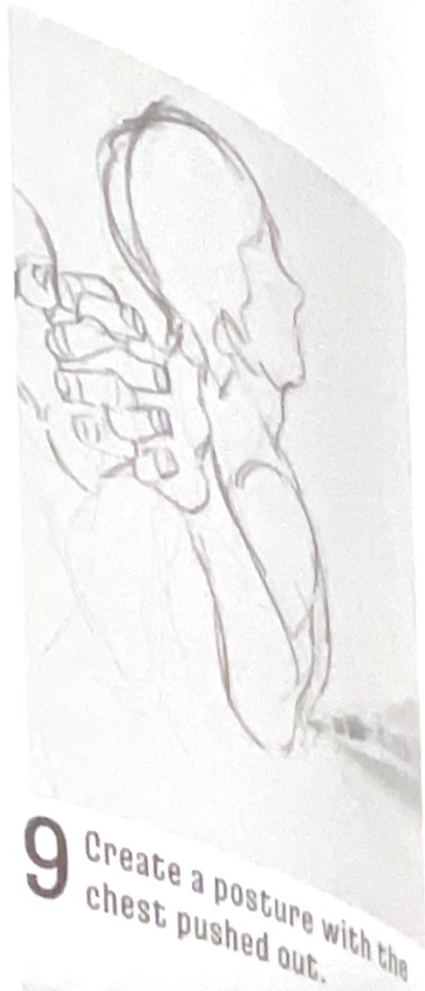


Take care with the angle of the fingers.

6 This is a complicated entanglement, so when placed in the center it really makes for a focal point.

7 The back of the figure on the right is facing the viewer, so turn only his face so that it seems to be looking back in this direction.

8 Draw in the line of the neck.



9 Create a posture with the chest pushed out.

10 Draw in the parts that can be seen from between the arms. The chest is pushed out so make the back arched.

11 Narrow the legs towards the feet, creating a stylish standing posture.

12 Make the legs arch back slightly.

13 Work in the arm coming down from the palm of the figure on the left.

14 In contrast to the figure on the right, the back is curved in to create a posture with the hips taking the weight.

15 Bring out playful movement in the toes. There is a difference in the physiques, so slightly change the size of the feet too.

16 Make the feet exaggeratedly small to bring out a sense of perspective.

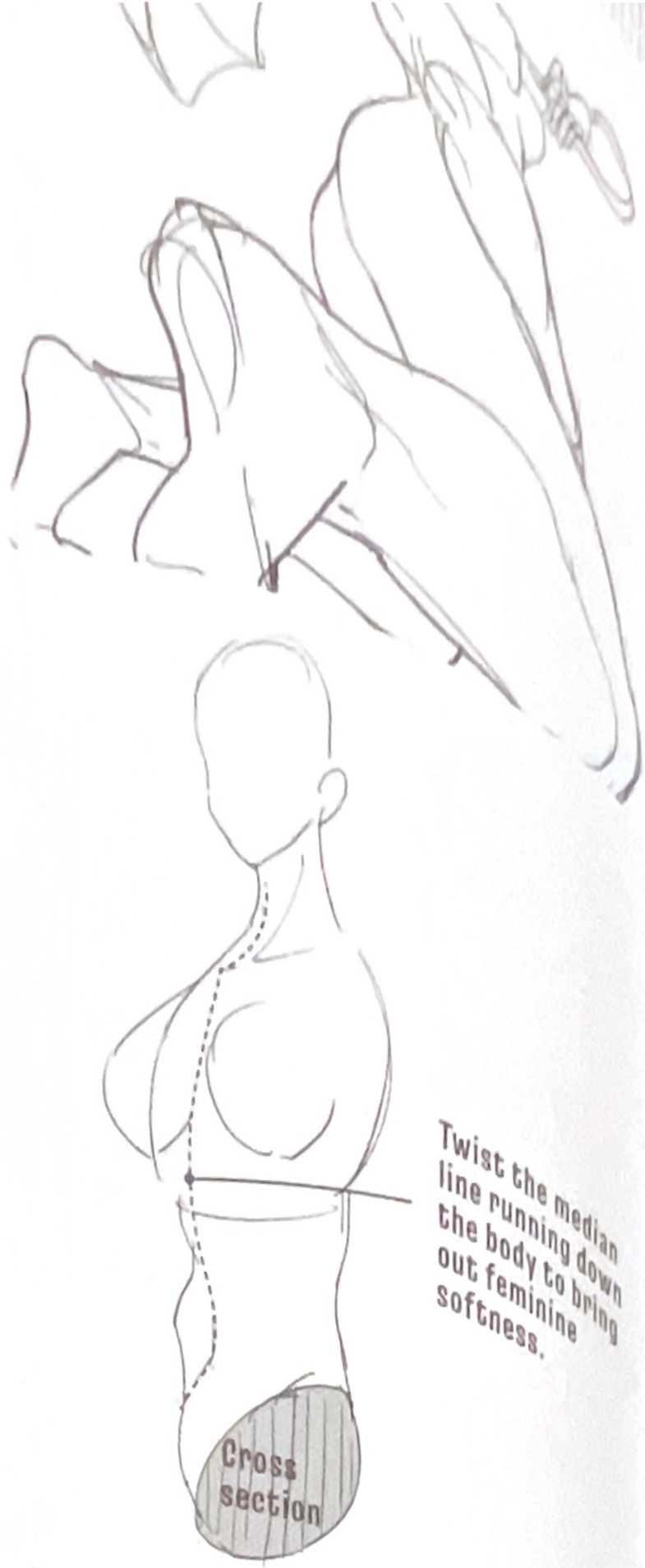
17 Adjust the figure on the right.

18 Completion of the pose. It's a pose where the figures are standing back to back, but bringing a sense of fun to the movement in the fingertips and legs makes for a pop-art style result.

Think of the Line
Writing a Letter or Character

Use smooth curves to draw the lines of the characters' bodies, just as you would to write letters, numbers or characters. As you draw, determine the order, considering which line connects to the next and which body part it will become. Even if it is a line that will be erased when the work is complete, at the blocking-in or draft sketch stage, keep the "flow" in mind to connect body parts.

The lines that make up hiragana characters are connected by unseen lines, like this.



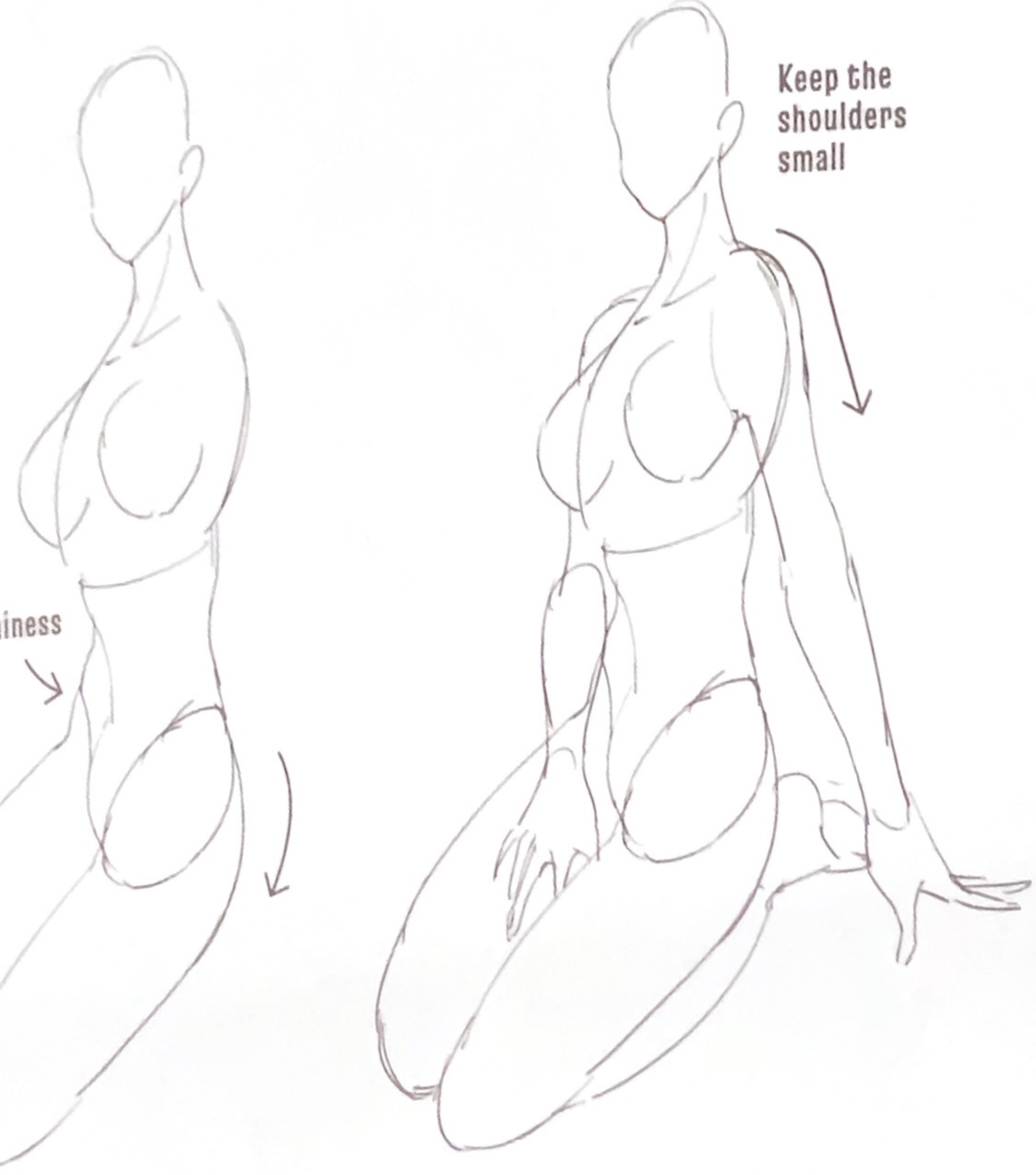
Example of steps for a female sitting pose

1 Start from the head.

2 Draw from the neck to the ribcage as one rounded part.

3 Place the chest over the torso. Drawing the chest first tends to result in the balance breaking down.

4 Use curved lines to connect body parts. Before drawing the legs, section off the area where they join the body by marking in a cross section.



5 While making the thighs soft, create boniness in the joints for a trim silhouette.

6 Make the shoulders rounded and narrow. Make the elbow joint thicker than the upper arms. A feminine hourglass shape emerges.

7 Make adjustments to finish the sketch.

ne of the Body Like
r or Character!

of the
to
As
ring
ch

h

おか

The lines that make up hiragana characters are connected by unseen lines, like this.

op smooth.

hest over the
ving the chest
esult in the
down.

he
ers

Twist the median line running down the body to bring out feminine softness.

Cross section

4 Use curved lines to connect body parts. Before drawing the legs, section off the area where they join the body by marking in a cross section.

7 Make adjustments to finish the sketch.

Chapter 3

Boldly Expressing Movement

In order to express action, dynamism and bold movement, it's not just the body but all the elements that require movement. The hair and clothes are obvious, but the space enveloping the character can also be manipulated to enhance and supporter powerful poses. Here, I'll carefully explain the thought processes and aims relating to creating compositions that I've posted on various websites and social-networking sites.

Move Elements Apart from the Body

Move the hair in blocks

★ Thinking of the hair in three blocks makes it easier to visualize how to treat each section when adding color and shadow.

Front view

① Place blocks of hair onto the figure in the same way as if they were fabric.

② Make this bottom block flutter a little.

③ Draw in the middle block.

Side view

① Watch out for the hairline and position of the ear!

② Envelop the shoulders in the bottom block of hair.

③ Place the middle block on.

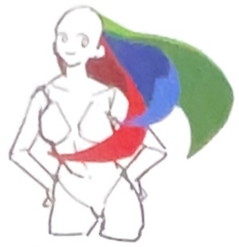
Rear view

① Take care with where to position the bottom block!

② On average, the bottom block is not susceptible to being moved by wind and so on, so keep movement moderate.

③ Layer the middle block over the top.

Draw in bold movement for parts other than the body and limbs.



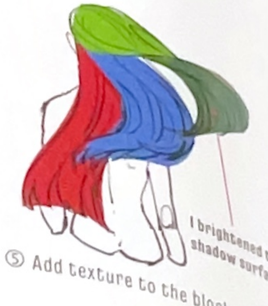
④ Layer on the top block.

⑤ Draw in texture so it follows the inner and outer surfaces of the hair.

④ Make the top block flutter out.

⑤ Add wavy texture.

④ Make the top block flutter and flip over.



⑤ Add texture to the blocks.

Create movement in the hair from the hairline and part

★ While some hairstyles can be considered with the whorl as the "point" from which to start, others are created from the "line" of the parting. Be flexible and change things according to the hairstyle you want to draw.

① Center part from the top (top of the head)

② The key point is to clearly bring out depth through the bundles of hair that flow to follow the roundness of the head.

③ Add texture to complete.

① Create a parting on the side.

② Try to make the bundles of hair flow out in a radial fashion.

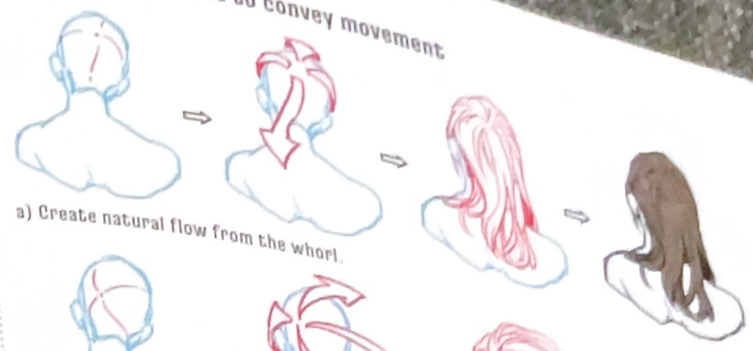
③ Add texture to each bundle of hair. Changing the flow of hair depending on whether it is on the outer surface or underneath brings out dimension (as long as it doesn't go against the roundness of the head).

⑤ Add in bangs and adjust the shape, then apply color.

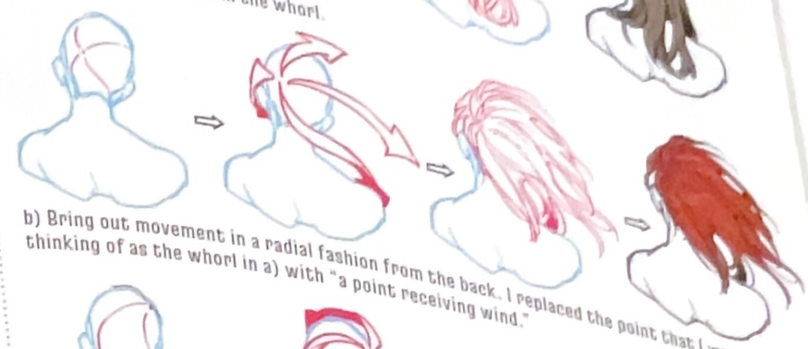
⑥ Add in bangs and adjust the shape, then apply color. Dividing the hair into blocks makes it easier to grasp "the hair in the background" "the shadow being cast onto the hair underneath by the hair on the surface" and so on.

⑥ Adjust the shape and apply color. Capturing hair in large chunks makes it easy to create natural movement.

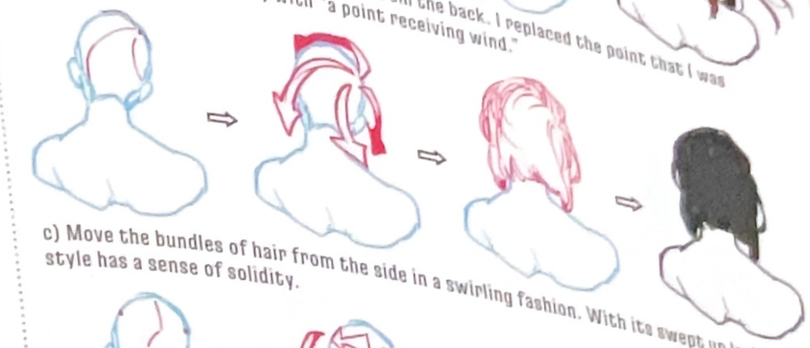
Use parts and whorls to convey movement



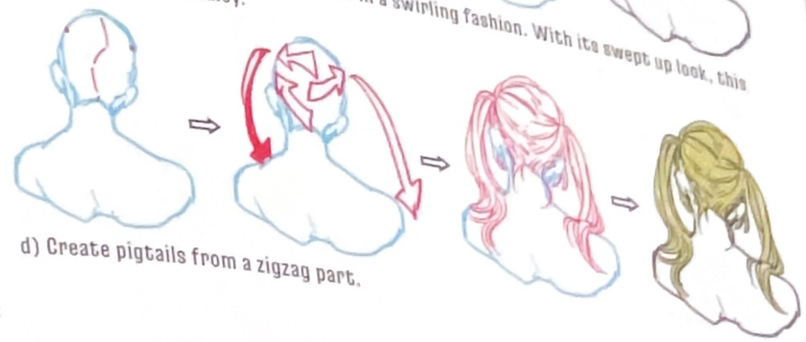
a) Create natural flow from the whorl.



b) Bring out movement in a radial fashion from the back. I replaced the point that I was thinking of as the whorl in a) with "a point receiving wind."



c) Move the bundles of hair from the side in a swirling fashion. With its swept up look, this style has a sense of solidity.



d) Create pigtails from a zigzag part.

① For a zigzag part.

② A slightly quirky but still becoming style.

③ For flowing or more tousled hair, use a zigzag part. The hair will appear to have volume and body. Easy to revise and rotate, it's a method that's used even for three-dimensional renderings.

An example of bring
via hair and a ring
(refer to page 170